THE RECORD NEWS

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DISCOGRAPHY OF LATE BAL GANDHARVA (N.S.RAJHANS)

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THE RECORD NEWS

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OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

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SOCIETY OF INDIAN RECORD COLLECTORS (SIRC) : ESTABLISHED IN 1990

FROM THE EDITOR -

I am sure by now our members and readers are waiting for their copy of TRN - 10.I hope that they find vol.10 useful and informative which contains almost complete discography of the famous actor/singer of Marathi stage - Late Mr.N.S.Rajhans alias Bal Gandharva.

Also included is an article on Copyright Royalty Stamps on Records by Mr.Adam Miller,New Zeland. From this issue an article on veteran record collectors will appear regularly. Members are requested to send me articles/biographies or details about the record collectors. Members are also encouraged to write about themselves and about their own collections,so as to share the information,joy, happiness and frustrations in record collection.

The next issue of TRN will be a combined volume of 11 and 12 and will be published in Nov/Dec.1993.

- SURESH CHANDVANKAR

EDITOR

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COVER -*RECORD JACKET OF MARATHI RECORD BY BAL GANDHARVA.*

ROUNDER CD 1083

The liner notes and selection of recordings are by Peter Manuel, ethnomusicologist. The song texts have been translated by Urdu dramatist and scholar Zahir Anwar. Produced by Dick Spottswood. Sound restoration by Jack Towers. Mastered by Roger Seibel at SAE, Phoenix Arizona. Design by Nancy Given. Cover photo: Gauhar Jan, making records in Calcutta, 1900s. Photo (above): Janki Bai, with musicians and recording horn, 1900s.

ROUNDER

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SIRC NEWS FROM BOMBAY

During the period of this report i.e.**Jan.- Mar.1993**,we had two meetings as detailed below -

1. On Sunday February 28,Dr.Prakash Joshi presented the programme on - Musical Tribute to Late C.Ramchandra. This programme attended by over 350 persons was organised at the Sahitya Sangh Mandir. Mr.Raju Bharatan,Gopal Sharma,Dr.Prakash Joshi and Mr.Jayram Acharya talked about C.Ramchandra and his Music. A video Cassette compiled by Dr.Joshi on the film songs composed by C.Ramchandra was shown to the audience. Details of the songs included are given elsewhere.
2. On Sunday March 20,1993 Mr.Prabhakar Datar,Kurla presented a programme on - Old Marathi Bhavgeete and it was attended by one hundred persons. Details of the records played are given seperately.

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FIRST VINTAGE INDIAN CLASSICAL MUSIC ON CD ?

[SEE PAGE NUMBER FOUR FOR THE COVER PHOTO OF THIS CD]

MR.ART LEVINE,LIFE MEMBER OF SIRC HAS SENT US A COPY OF THE LINER NOTES PUBLISHED ALONG WITH THIS NEW CD RELEASED IN USA. THIS CD (ROUNDER CD 1083 - 75 MINUTES 52 SECONDS PLAY TIME) CONTAINS TWENTY ITEMS OF BOTH HINDUSTANI AND CARNATIC CLASSICAL AND LIGHT CLASSICAL MUSIC. IT CONTAINS TRANSFERS FROM OLD 78'S OF JANKIBAI, MALKA JAN, MASTER LAMBHU, MISS NILAMBAI, PEARU QAWWAL, KALOO QAWWAL, MOHAMMED HUSSAIN, GAUHAR JAN NARAYANRAO VYAS, VISHNUPANT PAGNIS,VENU (FLUTE), V.KANDASWAMI (NAGASWARAM), NAGARAJA RAO (FLUTE), MISS ROSA AND KANNIMARIANNAI.

- RECORDINGS OF 1902 - 1920. MORE ABOUT THIS CD IN THE NEXT ISSUE OF TRN.????????????????

MUSICAL TRIBUTE TO LATE MUSICIAN C.RAMCHANDRA

BY - DR.PRAKASH JOSHI

LIST OF THE SONGS INCLUDED IN THE PROGRAMME - ON VIDEO CASSETTE

EXPLANATION - SONG TITLE / FILM (YEAR) / LYRIC / CAST / PLAYBACK SINGERS

1) ANA MERI JAN SANDE KE SANDE / SHEHANAI (1947) / P.L.SANTOSHI / INDUBALA / CHITALKAR,SHAMSHAD BEGUM AND MEENA KAPOOR
2) DIL LEKE BHAGA DAGA DEKE BHAGA / NADIYA KE PAAR (1948) / MOTI / KAMINI KAUSHAL / LALITA DEOOLKAR
3) PYARKI JAHAN KI NIRALI SARKAR / PATANGA (1949) / RAJENDRA KRISHNA / NIGAR SULTANA,MOHANA / LATA MANGESHKAR AND SHAMSHAD BEGUM
4) TOOTI FOOTI GADI ANADI CHALAIYYA / NIRALA (1950) / P.L.SANTOSHI / DEV ANAND AND MADHUBALA / LATA MANGESHKAR
5) GORE GORE O BANKE CHORE / SAMADHI (1950) / RAJENDRA KRISHNA / NALINI JAYVANT AND KULDEEP / LATA MANGESHKAR AND AMIRBAI KARNATAKI.
6) WO HAMSE CHUP HAIN / SARGAM (1950) / P.L.SANTOSHI / RAJ KAPOOR AND REHANA / LATA MANGESHKAR AND CHITALKAR
7) BALMA BADA NADAN / ALBELA (1951) / RAJENDRA KRISHNA / MASTER BHAGWAN AND GEETA BALI / LATA MANGESHKAR
8) IDHARSE TUM CHALE AUR HAM UDHARSE / SAGAI (1951) /RAJENDRA KRISHNA / PREMNATH AND REHANA / MOHAMMAD RAFI AND LATA MANGESHKAR
9) DIN AAYE PYARE PYARE BARSAT KE / SANGRAM (1950) / RAJA MEHANDI ALI KHAN / NALINI JAYVANT / LATA MANGESHKAR
10) AA GAI HAI ISHKA PE BAHAR / SAKI (1952) / RAJENDRA KRISHNA / PREMNATH AND MADHUBALA / LATA MANGESHKAR
11) MOHABAT AISI DHADKAN HAI / ANARKALI (1953) / HASRAT JAIPURI / BEENA ROY / LATA MANGESHKAR
12) HONE LAGA HAI MUJHPAR JAWANI KA / NASTIK (1954) / PRADEEP / AJIT AND NALINI JAYVANT / LATA MANGESHKAR
13) NA MARO NAJARIYA KE BAAN / PAHALI JHALAK (1954) / RAJENDRA KRISHNA / VAIJAYANTIMALA / LATA MANGESHKAR
14) SHAMMA PE JALKE HAI PARVANA / MINAR (1954) / RAJENDRA KRISHNA / SHEELA RAMANI / ASHA BHOSLE.
15) BHAR BHAR KE JAM PILA DE / YASMIN (1955) / JAN NISAR AKHTAR / VAIJAYNTIMALA / LATA MANGESHKAR
16) RADHA NA BOLE,APLAM CHAPLAM / AZAD (1955) / RAJENDRA KRISHNA / MEENA KUMARI,SAI-SUBBULAKSHMI / LATA MANGESHKAR AND ASHA BHOSLE
17) PHOOLONKE MELE HAM HAI AKELE / DEVTA (1956) / RAJENDRA KRISHNA / VAIJAYNTIMALA / ASHA BHOSLE
18) BADLI MEN CHUPE CHANDNE / SHATRANJ (1956) / RAJENDRA KRISHNA / ASHOK KUMAR AND MEENA KUMARI / LATA MANGESHKAR AND HEMANT KUMAR
19) TARONKI JUBAN PAR HAI / NAU SHERWANE ADIL (1957) / PARVEZ SHAMSI / RAJKUMAR AND MALA SINHA / LATA MANGESHKAR AND MOHAMMAD RAFI

20) TU NA AAYA AUR HONE LAGI SHAM / ASHA (1957) / RAJENDRA KRISHNA / VAIJAYNTIMALA / LATA MANGESHKAR
21) KAHATE HAI PYAR JISKO / BARISH (1957) / RAJENDRA KRISHNA / DEV ANAND AND NUTAN / LATA MANGESHKAR AND C.RAMCHANDRA
22) WO CHAND KAHAN HO JAYE / SHARDA (1957) / RAJENDRA KRISHNA / MEENA KUMARI AND SHYAMA / LATA MANGESHKAR AND ASHA BHOSLE
23) MERE MAN KA BAWARA PANCHI / AMARDEEP (1958) / RAJENDRA KRISHNA / PADMINI AND DEV ANAND / LATA MANGESHKAR
24) ADHA HAI CHANDRAMA RAAT ADHI / NAVRANG (1959) / BHARAT VYAS / MAHIPAL AND SANDHYA / MAHENDRA KAPOOR AND ASHA BHOSLE
25) GA RAHI HAI ZINDAGI / AANCHAL (1960) / PRADEEP / NANDA AND SUDESHKUMAR / MAHENDRA KAPOOR AND ASHA BHOSLE
26) O NIRDAYI PRITAM / STREE (1961) / BHARAT VYAS / SANDHYA / LATA MANGESHKAR
27) MERE JIVAN ME KIRAN / TALAK (1958) / PRADEEP / KAMINI KADAM AND RAJENDRA KUMAR / MANNA DEY AND LATA MANGESHKAR
28) BALMA ANADI MAN BHAYE / BAHURANI (1963) / SAHIR / MALA SINHA AND GURU DUTT / LATA MANGESHKAR
29) DILSE BHULA DO TUM HAME / PATANGA (1949) /RAJENDRA KRISHNA / POORNIMA / LATA MANGESHKAR

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DETAILS OF THE SONGS PRESENTED BY MR.PRABHAKAR DATAR,KURLA IN A PROGRAMME ' OLD MARATHI BHAVGEETE 'ON SATURDAY MARCH 20,1993

EXPLANATION - RECORD COMPANY AND CATALOUGE NUMBER / MATRIX NUMBER / SONG TITLE / SINGERS / LYRIC / COMPOSER

1] ORIENT Hf 3057 / 9 ML 1819 I C / MARATHI AASE AAMUCHI MAYBOLI / G.N.JOSHI,B.A.LLB / MADHAV JULIAN / G.N.JOSHI
2] HMV HT 4121 / M 4509 / AAIKAV TAV MADHU BOL / G.N.JOSHI,B.A.LLB / MADHAV JULIAN / G.N.JOSHI
3] COLUMBIA GE 8165 / CEI 42235-1C / SAKHAYE PREMPATRA PAHILE / SUMAN MATE / RAJA BADHE / SNEHAL BHATKAR
4] COLUMBIA GE 3695 / CEI 24199-1C / HAVACH MRUG TO MALA / SEETA MULKI / G.D.MADGULKAR / G.J. WATVE
5] COLUMBIA GE 3598 / CEI 21438-2 / GHARAT JHALI BAI CHORI / GOVIND KURVALIKAR / N.L.VATKAR / G.J. WATVE
6] HMV N 25033 / OMH 9394-P / BRIJLALA RE PAHIYALE / BABANRAO NAVDIKAR / BABURAO GOKHALE
8] COLUMBIA GE 8054 / CEI 30142-1C / ME KAY TULA WAHU / MALTI PANDE / KUSUMAGRAJ / G.J.WATVE
9] HMV N 5283 / OMD 1701-1 / JARA HALU JAPUN CHAL BAI GA / LEELA LIMAYE / S.A.SHUKLA / G.N.JOSHI
10] HMV N 5149 / OMC 1605-1 / KHULA PAOOS / VASANT KANETKAR / GIRISH
11] HMV N 15167 / OMD 4307-1 / BAI YA PAVASANA / P.L.DESHPANDE / ANIL / G.N.JOSHI
12] REGAL RL 2185 / CEI 22471-1 / ASHA PAVASAT GA / SUDHR PHADKE / N.B.UPADHYE
13] ORIENT Hf 3040 / 9 MD 2827-1 / JHIM JHIM JHIM JHIM PAUS AALA / YESHWANT MELA,KOLHAPUR / G.D.MADGULKAR
14] HMV N 15032 / OMD 2832-1 / MAZA MUKUND AANGANI AALA / PADMA PATANKAR / G.D.MADGULKAR
15] HMV N 25049 / OMP 1239-1 / JHOKYANA GHEU YA / MOHANTARA TALPADE / V.G.MAYDEO
16] COLUMBIA GE 3909 / CEI 21599-1 / PREMAL BHAV TUJHYA MANI YA / RAM MARATHE / G.K.DATAR
17] HMV N 25032 / OMR 125-1P / MADALASA DHARI PREETI LALSA / RAMNATH MATHKAR / S.A.SHUKLA
18] HMV N 25026 / OML 4786-1P / CHAMAKALYA YA VAYA / PANDIT D.V.PALUSKAR / S.A.SHUKLA
19] COLUMBIA GE 3972 / CEI 27270 I C / DAUL TUJHA MOHAK PYARA / MASTER SURESH / S.A.SHUKLA
20] COLUMBIA GE 8562 / CEI 60128-1 / HI KON MADHURANANA / SAU. HIRABAI BARODEKAR / V.S.DESAI / SHREEDHAR PARSEKAR
21] COLUMBIA GE 8191 / CEI 29001-1C / VAJATI SAKHI PAINJAN / PRAMODINI DESAI / PANDURANG DIXIT / PANDURANG
22] HMV N 88012 / OJW 1001 IBTR / GHAL GHAL PINGA VARYA / KALINDI KESKAR / K.B.NIKUMB / A.P.NARAYANGAONKAR
23] HMV N 25012 / OMP 1308 IP / UDAYACHALI RAVI AALA / PURSHOTTAM SOLANKURKAR / SAU.SANJIVANI MARATHE / D.AMEMBEL
24] HMV N 25042 / OMP 1330 IP / CHATURACH MADHUKAR HA / BHALCHANDRA PENDHARKAR / S.A.SHUKLA
25] COLUMBIA GE 8026 / CEI 42370-IC / CHANDRIKE CHAKOR BHULALA TULA / VASANT DESHPANDE / SHIVLAL

गाणी ! मनातली, गळ्यातली !!

शेवटचा भाग ११ वा : (१०१ गाणी)

सावळाच रंग तुझा ....
कुणि जाल का सांगाल का ....
दिलवर माझा नाहि आला ....
धुंद येथ मी स्वैर झोकितो ....
मलयगिरीचा चंदन गंधित ....
गीत तें गाण्यास सखया ....
धुंदी कळ्यांना, धुंदी फुलांना ....
प्रार्थना देवा तुला ही ....
नको रे कृष्णा रंग फेकूं ....
जाग बन्सिधरा, जाग ....
मैनाराणी चतुर शहाणी ....
रिमझिम झरती श्रावणधारा ....
पप्पा सांगा कुणाचे, पप्पा ....
भेटेन नऊ महिन्यांनी ....
दैव जाणिलें कुणी ....
जयतु हे स्वतंत्रते ....
पैंजण रुमझुमले पाउल ....
थंड गार ही हवा ....

आणि रसिकांनी कळवलेली त्यांच्या
मनातली, गळ्यातली एकूण १०१ गाणी

या पुस्तक प्रकल्पात प्रसिद्ध झालेल्या ११ भागातील

११११ गाण्यांची

● एकत्रित प्रथमचरण सूची ● प्रत्येक गायकाने गायलेल्या गाण्यांची सूची ● संगीतकारांच्या गाण्यांच्या सूची ● कवींबद्दल व अन्य माहितीची पाने १०० ● पुस्तकाची एकूण पाने सुमारे २००

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प्रकाशन : डिसेंबर, १९९३ : सवलत मुदत १० एप्रिल १९९३

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साहित्य प्रसार केन्द्र मुंबई चार

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भाग १ ते ५ संच २५० रु.
६ ते १० संच ३०० रु.

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SIRC NEWS FROM PUNE

During the period of this report,Pune branch of SIRC organised two meetings -

(a) On Sunday January 3,1993 Dr.Prakash Kamat presented a programme - ' Bhule Bisare Geet ' (Unforgettable Songs of Forgotten Composers)

This was the first open programme of Pune branch and was well attended by about 150 persons. Mr.Vijay Joshi gave a welcome speech in which he explained the SIRC activities. Mr.Suresh Chandvankar, Hon. Secretary, SIRC Bombay was also present and he narrated history of Gramophone records and recording Companies in India. Mr.Yeshwant Pethkar was the Chief Guest of the programme. Being a famous Director and Film producer of early period he told many interesting events and the stories of the film personalities, musicians, composers actors and singers.

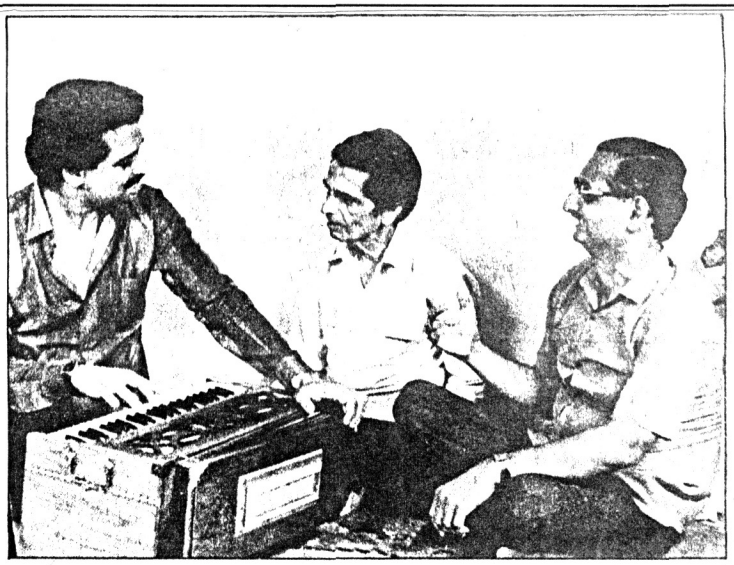
Dr.Kamat then played about thirty records and the detailed list is given seperately.

(b) On Sunday February 14,1993 a programme on Old Marathi Bhavgeete was organised at Gopal Krishna Hall and was well attended by over 300 music lovers. Notable Bhavgeet Gayak Mr.Gajananrao Watve was the chief guest. Also we had invited Mrs.Malti Pande-Barve and Mrs.Kumudini Pednekar for this programme. Old gramophone records of Marathi Bhavgeete were played. Dr.Prakash Kamat then interviewed Mr.Watve and requested to tell few memories about his records and recordings. All the three guests narrated many interesting incidents of their musical career and also sang some of their famous songs. This was really a memorable programme. An audio Cassette of the entire programme is available with me.

- *VIJAY R. JOSHI,* PUNE.

गजानन वाटवे

अजून यौवनात मी!



वाद्यमेळ संयोजक अरविंद हसबनीस, गजानन वाटवे आणि कवी बी. एस. पंडित

DETAILS OF THE SONGS PRESENTED BY DR.PRAKASH KAMAT,PUNE IN A PROGRAMME ' UNFORGETTABLE SONGS OF THE FORGOTTEN COMPOSERS ' ON SUNDAY JANUARY 3,1993.

EXPLANATION - RECORD COMPANY AND NUMBER / SONG TITLE / FILM SINGERS / COMPOSER (MUSIC DIRECTOR)

1] HMV N 51460 / ADAB ARJ,NAMASTE,SALAM ALEKUM / INAM / SURAIYYA AND MOHANTARA / S.N.TRIPATHI
2] JIENOPHONE JNG 10037 / HUM DILKO / ARABIAN NIGHTS / KANANDEVI / KAMALDAS GUPTA
3] JIENOPHONE JNG 10025 / KOI HAME BATA DE / BANPHOOL / KANANDEVI / DHIREN MITRA
4] HMV N 26953 / NAI NIRALI DUNIYA / AAGE BADHO / KHURSHID / SUDHIR PHADKE
5] COLUMBIA GE 3923 / YE DILLAGI KAHO DILKI / RANGIN KAHANI / AMIRBAI KARNATAKI / PHIROZ NIJAMI
6] HMV N 26273 / GAOON KHUSHIMEN GAOON / NAJMA / SITARA / RAFIQUE GAZNAVI
7] HMV N 26743 / JA PARVANE JA / RAJPUTANI / MUKESH AND HAMIDABANU / BULO C. RANI
8] COLUMBIA GE 8558 / ASHKONKA KHANCHALA / DEEPAK / UMADEVI RAM GANGULI
9] COLUMBIA GE 8811 / KOI AANEVALA HAI / ISHWARBHAKTI / ASHA AND SULOCHANA KADAM / SONIK GIRDHAR
10] COLUMBIA GE 8382 / O DHANVAN TU DE DE / GANDHIMANDIR / GEETA ROY / RAJHANS KATARIA
11] HMV N 36138 / AAGE AAGE CHALE JAWANI / ROOMAL / SHAMSHAD BEGUM / AJIJKHAN
12] HMV N 35019 / ALAM SHABAB / GULBAKAVLI / MENKA AND DASTUR / PANDIT PHIROZ DASTUR
13] COLUMBIA GE 8532 / JO BIGAD GAI / BABUJI / SULOCHANA KADAM / P.RAMAKANT (RAMAKANT PAINGANKAR)
14] COLUMBIA GE 3936 / YE MUKHADA JO KUCH / DOLI / SHAMSHAD BEGUM AND G.M.DURANI / GULAM MOHAMMAD
15] COLUMBIA GE 8597 / NAYANAN MEN RAKHLUN TOHE / ALAKH NIRANJAN / SHAMSHAD BEGUM / PREMNATH
16] - / AE HAVA JA JA JA / DIL / NOORJAHAN / JAFAR KHURSHID
17] HMV N 36869 / HAMARI GALI AAO SHYAM / MUKHADA / ZEENAT BEGUM / VINOD
18] HMV N 36399 / APNI NAGARIYA CHODKE RAJA / SHAMSHAD BEGUM AND MOHAMMAD RAFI / PANDIT GOVINDRAM
19] HMV N 51259 / NIND NIGODI BAN GAI BAIRAN / SARDAR / ASHA BHOSLE / JAGMOHAN SURSAGAR
20] HMV N 35710 / MERE AANGANA BALAMKA MURGA / ACTRESS / SHAMSHAD BEGUM / SHYAMSUNDER
21] HMV N 52720 / JADUGARNI CHANDNI / HUM BHI KUCH KAM NAHIN / ASHA BHOSLE AND MOHAMMAD RAFI / S.D.BATISH
22] HMV N 50646 / AA JANE BAHAR AAJA / PAPI / ASHA BHOSLE / S.MOHINDAR
23] HMV N 52529 / DIL MERA DHADKE / SHERE BAGDAD / GEETA DUTT / JIMMY
24] COLUMBIA GE 3604 / BADE GAJABKI NAAR / SHARBATI AANKHE / PHIROZ DASTUR / PHIROZ NIJAMY

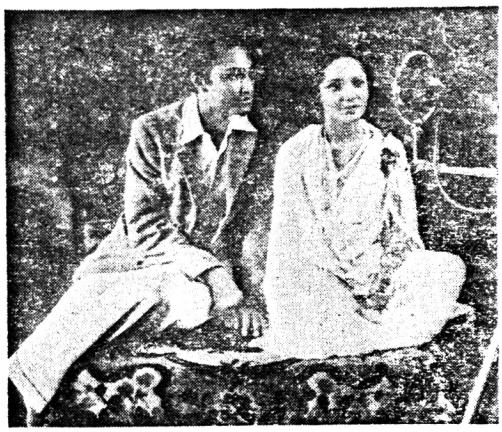
25] HMV N 35170 / AAJKA DIN TOHE YAAD RAHE / KALANK SHOBHA / MASTER PANDYA AND GEETA ROY / DATTARAM (GADEKAR)
26] COLUMBIA GE 8363 / DHADAK DHADAK MORA / SINGAR / SURAIYYA / KHURSHID ANWAR
27] HMV N 52461 / AAJARE SANAM / MAAN KE AANSOO / GEETA ROY / SARDAR MALIK
28] HMV N 26499 / CHIP CHIP KAR MAT DEKHO / MAN KI JEET / BHARAT VYAS AND SHANTA THAKAR / S.K.PAL
29] HMV N 51601 / NA JANE KAB TALAK / TEEN SARDAR / ASHA BHOSLE / SUMANT RAJ

अछुत कन्येंतील संग्राह्य रेकॉर्ड

Devikarani & Ashok Kumar
The Bombay Talkies Ltd.

N 5850 { मैं बनकी चिडिया
५८५० { खेतकी मूली, बागको आम

देविकाराणी आणि अशोक कुमार
धि बॉम्बे टॉकीज लि०
मिश्र पिलू-कहरवा फिल्म अछुत कन्या
दुर्गा-दादरा



वॉंबे टॉकीजकृत "अछुतकन्या" या बोलपटांतील गाणीं आज मुंबईमध्यें ज्याच्यात्याच्या तोंडीं घोळत आहेत; आणि यांत नवल तें कोणतें ?—कारण हीं गाणीं साधीं, सरळ असलीं तरी अत्यंत कर्णमधुर व खऱ्या गानानंदाचा लाभ करून देणारीं आहेत, याबद्दल कोणाचेंही दुमत होईल असें वाटत नाहीं.

या रेकॉर्डवर दोन अप्रतिम गानसंवाद मुद्रित केले आहेत. देविकाराणीचा मंजुळ आवाज आणि अशोककुमाराचा गंभीर आवाज यांच्या मधुर संयोगामुळें हीं गाणीं तुम्हांला मोहून टाकतील. या दोन्ही गाण्यांच्या चाली तुम्हाला अत्यंत आकर्षक वाटतील.

एक बाजू:—

कस्तुरी— मैं बनकी चिडिया बनके
बन-बन बोलूं रे ॥

प्रताप— मैं बनका पन्छी बन के
संग-संग डोलूं रे ॥

कस्तुरी— मैं डाल डाल उड जाऊं।
नहिं पकडाई मैं आऊं ॥

प्रताप— तुम डाल डाल मैं पात-पात,
बिन पकडे कभी न छोडूं,
संग-संग डोलूं रे ॥

दुसरी बाजू:—

कस्तुरी— खेतकी मूली, बाग का आम...
मैं तो हूं छोरा, तूं तो है बाम।

सावनकी बदरी, सावनकी बदरी।
चलूं तेरे साथ न करीयो बकदरी ॥

खांडको सुरमा, खांडको सुरमा।
राखूं तोहे जैसे आंखोमें सुरमा ॥

गुडकी भेली; गुडकी भेली।
साथ रहें जैसे बेला चमेली ॥

"हिज मास्टर्स व्हॉईस"
२८ राम्पार्ट रो, फोर्ट, मुंबई.

THE RECORD COLLECTOR -

MR. MALLAPPA ANKALGI [SOLAPUR]

It was a great experience and a surprise to meet Mr.Mallappa Ankalgi - a veteran record collector whom we met accidently. Mr.Ankalgi is around 78 years old - and still continues his passion towards 78's. Knowing my passion towards old records,my maid servant once told me about a mad man who lives in slums and has a pile of records(plates) touching from ground to ceiling. I immediately informed other committee members - Mr.Ashok Thobde and Mr.Mohan Sohoni. We together met him at his residence and interviewed him for several hours. We wish to present the gist of our talk to TRN readers.

Mr.Ankalgi has a large collection of about three thousand old 78's from very early period. The collection includes records of classical and film music. Although a carpenter by profession he was a cronic case of cinegoers. He used to see movies with his friend Abdul Hamid. He purchased a spring winding type gramophone machine with brass horn in exchange of one woodden cupboard which he had made during his apprenticeship. Until recently he used to listen his most favourite songs on this machine with all the distortions and surface noise. He complains about nonavailability of the needles/pins. He tried to sharpen the used blunt needles - and even tried thorns of various sizes but doesn't like sound from electrically driven lightweight modern gramophone pick ups. He strongly believes playing 78's on original machines and that real musical treasure is inscribed in these grooves of 78's.

He is collecting records from last fifty and odd years. He has records of Gauharjan, Pearasahib, Bai Sundrabai, Keshavrao Bhosle, Bal Gandharva, Bapurao Pendharkar, Bai Laxmibai - some of his favourite classical music singers. He is also fond of Marathi, Kannada and Hindi film songs.

He lives in a colony spread parallel to Railway lines in Solapur. He is alone now,but remarks sarcastically that he lives with his partner - Mr.Kundanlal Saigal. He still remembers the day when he saw Saigal in Bombay. Among the other film personalities his most favourites are - Pankaj Mullick, Kanandevi, Suraiyya, Pahari Sanyal, Noorjahan, Ashok Kumar K.C.Dey, Rajkumari, Shamshad Begum, Mohammad Rafi, Talat Mahamood, Lata Mangeshkar....just utter their names and Mr.Ankalgi will take out their records.

Bal Gandharva is yet another fascination of Mallapa. He told us about a programme of Bal Gandharva held at Seth Manikchand Shaha's Bunglow at Solapur. He claims that Gandharva's recording was done during this concert and it was one of the early discs that was cut here. Mr.Ankalgi gave us information about

Krishna Solapurkar and Mehboobjan of Solapur and also some other singers from Solapur who have cut discs. He also took me to Krishna Solapurkar's house.

We asked him about most memorable incidence in his life when he was collecting the records. He told us that in those days traders from Bombay used to bring lot of different kind of items in Tuesday Bazzar at Solapur. One day a huge collection appeared in the market. The trader didn't know about my interest. I told him that I am a carpenter and I want these records for decorating the ceiling in the house of my client. He gave me the entire lot just for five hundred rupees and I found my treasure in it. Yet in another incidence,I bought Saigal's record " Dukh Ke Ab Din Bitat Nahin " for forty rupees when an average brand new gramophone record was available for three to four rupees.

He feels sorry about today's music and says that it can't be compared with the music of his time. Today we see many record collectors around us but it is quite remarkable that Mr.Ankalgi began his collection in extreme adverse financial conditions. In spite of many difficulties his passion continued. We have also recorded his interview as oral history and whenever we listen to it we feel living in the old golden period. Thanks to this veteran record collector and salute to his passion towards old gramophone records.

- JAYANT RALERASKAR

HON. SECRETARY, SIRC, SOLAPUR

MR. MALLAPPA ANKALGI, SOLAPUR

BAL GANDHARVA

b. 1887 Pune; d. 1967 Pune. Legendary stage actor, singer. Household name in Maharashtra. Real name Narayan Shripad Rajhans. As a child, impressed freedom fighter Lokmanya Tilak, who named him 'Bal Gandharva'. Learnt vocal music from Mehboob Khan and Bhaskar Rao Bakhle. Renowned for his impeccable acting and singing in female roles. (Picture shows Bal Gandharva in his typical female role)

NARAYAN SHREEPAD RAJHANS*ALIAS* BAL GANDHARVA

Gandharva means a celestial singer. In Indian mythology Gandharva's and Apsara's (beautiful women) entertained God's in heaven in their courts.

In Maharashtra,this century witnessed five male singers who were titled - GANDHARVA. These are:

Bhoo (Land) Gandharva - *Mr.Rahimatkhan Huddukhan* (..-1922)

Bal (Juvenile) Gandharva - *Mr.N.S.Rajhans* (1888-1967)

Sawai (Super) Gandharva - *Mr.Rambhau Kundgolkar* (1886-1952)

Chhota (Small) Gandharva - *Mr.Saudagar Nagnath Gore* (1918-..)

Kumar (Young) Gandharva - *Mr.Shivputra S.Komkali* (1924-1992)

In addition to these Gandharva's there are several other viz. Maharashtra,Anand,Guni,Ditto,Kinchit and so on. Most of these were child prodigies and were discovered in their early teens. They became popular amongst the music lovers in Maharashtra and were titled - Gandharva.

Bal Gandharva,began his career as a male singer playing female roles in Marathi Drama. He was gifted with a melodious voice. Although he did not receive formal training in Indian Classical Music,composers like Mr.Govindrao Tembe shaped his singing and style through the songs in the plays he was staging. Old gramophone records of Gauhar Jan,Malka Jan,Janki Bai,Joharabai and Moujuddin Khan were of immense help to the musicians and the students in those days in addition to the formal and rigorous training in Indian Classical Music.

Early part of this century (1905 - 1930) was a golden period for the Marathi theatre and music was the integral part of it. Bal Gandharva was the most popular amongst his contemporaries and ruled over the stage for almost half the century. After 1930's,he also acted in films,tried to revive his drama company repeatedly,went through many ups and downs in his personal as well as professional life.

Bal Gandharva was a legend in his life time and had a big following among the actors and singers from many others states like Gujrat, Karnatak, Andhra Pradesh and Tamilnadu. His music haunted the non-Marathi audiences as much as it did those of Maharashtrians.

His voice was as sensitive as a seismograph and it could register and communicate the whole gamut of emotions from erotic to pathetic. His Gayaki (style of singing) has been described as revelatory,a kind of Bhav Samadhi he shared

SHREE NARAYAN SHREEPAD RAJHANS ALIAS *BAL GANDHARVA*

A BRIEF CHRONOLOGY

1. BORN AT PUNE,MAHARASHTRA ..... 26 JUNE 1888
2. BAL GANDHARVA TITLE - BY LOKMANYA TILAK 1898
3. ENTERED INTO THE KIRLOSKAR DRAMA COMPANY ..... 25 OCT. 1905
4. FIRST FEMALE ROLE (SHAKUNTALA) 1906
5. FIRST SHOW OF MANAPMAN (BHAMINI) ..... 12 MAR. 1911
6. FIRST SHOW OF VIDYAHARAN (DEVYANI) ..... 31 MAY 1913
7. GANDHARVA MANDALI ESTABLISHED IN PARTNERSHIP ..... 05 JULY 1913
8. LEFT KIRLOSKAR COMPANY ..... 19 JULY 1913
9. FIRST SHOW OF GANDHARVA MANDALI IN BOMBAY (MOOKNAYAK) 03 SEPT.1913
10. FIRST SHOW OF SANSHAY KALLOL (REVATI) ..... 20 OCT. 1916
11. FIRST SHOW OF SWAYAMVAR (RUKHMINI) ..... 10 DEC. 1916
12. FIRST SHOW OF EKACH PYALLA (SINDHU) ..... 20 FEB. 1919
13. PARTNERSHIP OVER - GANDHARVA TAKES OVER THE COMPANY AS THE ONLY OWNER ... 01 DEC. 1919
14. FIRST SHOW OF DRAUPADI (DRAUPADI) ..... 12 DEC. 1920
15. GANDHARVA COMPANY IN HEAVY DEBTS , MONEY LENDERS TAKE OVER THE COMPANY . 29 MAY 1921
16. JOINT SHOW OF ' MANAPMAN ' WITH MR.KESHAVRAO BHOSLE ..... 08 JULY 1921
17. GANDHARVA REPAYS THE DEBTS AND TAKES OVER THE COMPANY AGAIN ..... 01 JAN. 1929
18. PRESIDENT OF NATYA SAMMELAN , PUNE [GATHERING OF THEATRE PERSONALITIES] ... 21 JUNE 1929
19. ' BAL GANDHARVA - PRABHAT ' FILM COMPANY ESTABILSHED ..... 18 MAY 1934
20. GANDHARVA MANDALI DISSOLVED ..... 31 DEC. 1934
21. GANDHARVA MANDALI REVIVED ..... 04 APR. 1935
22. FIRST FILM OF ' BAL GANDHARVA - PRABHAT ' COMPANY RELEASED - 'DHARMATMA' ..... 07 DEC. 1935
23. ' BAL GANDHARVA - PRABHAT ' FILM COMPANY FINALLY DISSOLVED ..... 18 APR. 1936
24. BAL GANDHARVA AGAIN IN THE MANDALI (COMPANY) ..... JUNE 1936
25. ' BAL GANDHARVA - RUIKAR ' FILM COMPANY'S FILM 'SADHWI MEERABAI' RELEASED . AUG. 1937
26. GOHARBAI (KARNATAKI) ENTERS GANDHARVA MANDALI ..... 01 APR. 1938
27. BAL GANDHARVA LEAVES GANDHARVA MANDALI ..... DEC. 1943
28. PRESIDENT OF THE CENTENARY CELEBRATIONS OF MARATHI DRAMA THEATRE , AT BOMBAY 14 APR. 1944
29. BOTH THE LEGS PARALYSED ..... 1952 - 55
30. SANGEET NATAK ACADEMY'S PRESIDENT'S AWARD FOR ACTING ..... MAR. 1955
31. LAST FEMALE ROLE ON STAGE (SINDHU) ..... 04 JUNE 1955
32. FELICITATED AT BOMBAY ON COMPLETION OF SEVENTY FIVE YEARS ..... FEB. 1964
33. FELICITATED FOR THE PADMABHUSHAN AWARD 1964
34. DIED AT PUNE ..... 15 JULY 1967

with his audiences. The numerous song studded plays in which he acted and sang are recalled with nostalgia by old time theatre goers even today. His unparalleled voice and songs have won a permanent place in the minds of music lovers and theatre goers in Maharashtra.

On June 26,1968 - Bal Gandharva's birth anniversary - the Bal Gandharva Theatre was inaugurated in Pune. Built by the city's Municipal Corporation,this stands today as one of the very few memorials raised to Bal Gandharva.

Bal Gandharva cut several discs for over forty years and this is the only audio treasure he has left for the posterity. Following discography gives the detailed account of these records. A rough estimate shows about 400 songs - about two hundred records - issued on different record labels.Largely he recorded for HMV,however his early records were made on Beka,Pathe,Sun Disc, and Zonophone. At the tail end of his musical career he also recorded on Columbia and Odeon labels. It is interesting to note that he has not cut any record for Broadcast.This company was operative during(1930-1940) and has made long playing (five to eight minutes play time) records of many wellknown artists of the time including the several contemporaries of Bal Gandharva. Also except Pathe he has not cut any 12" record. There is no record on James-Opera and Ramagraph labels. He is known to have recorded on cylinders but no cylinder recording has been traced so far.

Many veteran record collectors like Mr.Prabhakar Datar, Bal Samant, Madhukar Sherikar, Narayan Mulani, K.R.Merchant Mallappa Ankalgi etc. have preserved these records. June 26,1988 marked the birth centenary of Bal Gandharva and HMV reissued a new set of long playing records and cassettes. What is needed now is to transfer his entire recordings carefully using the modern equipments and to reissue these on the Compact Discs. This is important since these historical recordings represent the audio past of our musical culture.

Looking back in time one can ask a question viz. what is the contribution of Bal Gandharva to Indian theatre and the music ? He may be said to have perfected the form of musical drama. In the begining of this century,Pure and Light Classical music was confined at the courts of kings,Nawabs and rich persons of the society. It could also be heard at the kotha's performed by the dancing girls and Tawaifs. Both these avenues were not available for an average middle class family. Bal Gandharva along with others, brought in the Raga, Dadra, Gazal, Kawwali, Thumri and other forms of classical music into the houses and the minds of millions,simply through his songs from the dramas. This is the greatest contribution he has made in Maharashtra in the early period of this century.

- SURESH CHANDVANKAR

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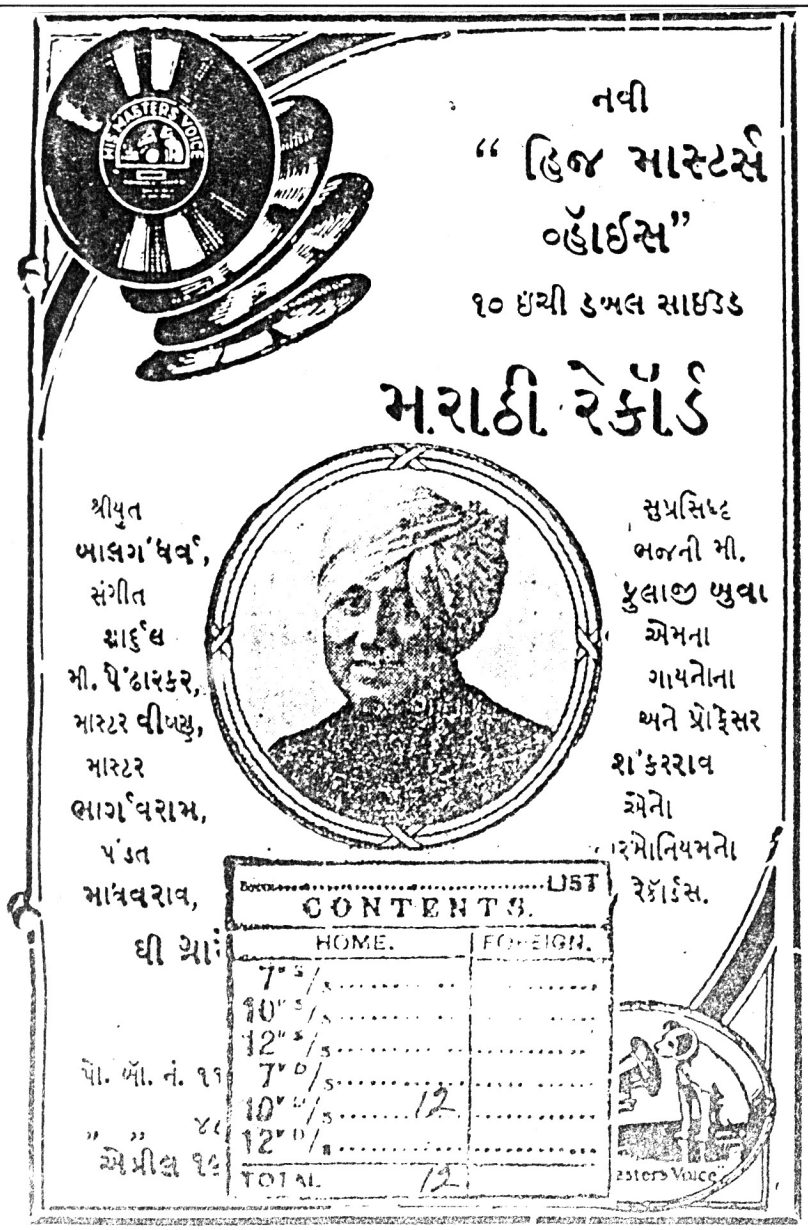
(b) BAL GANDHARVA AND THE MARATHI THEATRE - (IN ENGLISH)
BY - *MR. DNYANESHWAR NADKARNI*, ROOPAK BOOKS, BOMBAY (1987)

(c) TO RAJHANS EK - BIOGRAPHY OF BAL GANDHARVA IN MARATHI.
BY - *MR. BAL SAMANT*, SHREE VIDYA PRAKASHAN, PUNE (1988)

(d) BAL GANDHARVA REMEMBERED - INDIAN EXPRESS, 11 JULY 1992.
BY -*MR.MOHAN NADKARNI.*



Bombay Gujarathi April 1926

BAL GANDHARVA

[Narayan Shripad Rajhans]
1888 - 1967

Discography

BEKA RECORD* (8") and **BEKA GRAND RECORD** (10") Single-side Recorded Disc

Matrix **Catalogue** Number is the Same Recorded - BOMBAY - January 1907

20021	Mai Jagae Hari	- BHAIRVI	[GUJARATI]
	s/s		1907
	c/w 20023		1908
20022	Dhanya Zala Maza Ram Pahila	- BHAIRVI	[MARATHI]
	s/s		1907
	c/w 20028		1908
20023	Bhor Kahe Milan	- ASAVARI	[MARATHI]
	s/s		1907
	c/w 20021		1908
20024	Behari Naina	- MAND	[GUJARATI]
	s/s		1907
	c/w 20025		1908
20025	Shamre Mori Baiya	- JILLA KAHARVA	[GUJARATI]
	s/s		1907
	c/w 20024		1908
20026	Gokulie Lai Chalo Odhav	- GARBA	[GUJARATI]
	s/s		1907
	c/w 20027		1908
20027	Dolere Joban Madmati Gujaria	- THUMRI JILLA	[GUJARATI]
	s/s		1907
	c/w 20026		1908
20028	Mi Samju Tari Kay	- From SHARDA	[MARATHI]
	s/s		1907
	c/w 20022		1908
20029	Murtimant Bhiti Ubhi	- From SHARDA	[MARATHI]
	s/s		1907
	c/w 20030		1908
20030	Naka Takuni Jau	- BHAIRVI	[MARATHI]
	s/s		1907
	c/w 20029		1908
20031*	Murtimant Bhiti Ubhi	- From SHARDA	[MARATHI]
(*8")	s/s		1907

BEKA RECORD - Continued

20067	Mazya Maniche Hit Guj Sare - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20068		1908
20068	Pusp Rag Sugandhit Shitla - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20067		1908
20069	Mana Tal Malsi - From SAKUNTALA	[MARATHI]	
	s/s		1907
	c/w 20070		1908
20070	Sulabh Mani Gana - From MOOKNAYAK	[MARATHI]	
	s/s		1907
	c/w 20069		1908
20071	Priyekar Maze Bhrate Majvari- From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20072		1908
20072	Vad Jau Kunala Sharan - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20071		1908
20073	Pandu Nrupati Janak Jaya - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20074		1908
20074	Arsik Kiti Ha Shela - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20073		1908
20075z 20075	Safale Chhati - From SAUBHADRA	[MARATHI]	
	s/s		1907
	c/w 20076		1908
20076	Man Maze Bhadkuni - From RAMARAJYAVIYOGA	[MARATHI]	
	s/s		1907
	c/w 20075		1908
20077*	Bahut Chhaliyale Natha - From SAUBHADRA	[MARATHI]	
(*8")	s/s		1907
	c/w 20078*		1908
20078*	Vairtha Amhi Abala - From RAMARAJYAVIYOGA	[MARATHI]	
(*8")	s/s		1907
	c/w 20077*		1908
20079*	Baghuni Upavan Virha - From SAUBHADRA	[MARATHI]	
(*8")	s/s		1907
	c/w 20161* (By Mr. Raghunath)		1908

20083 to 20089 (Recordings by Master Mohan)

BEKA RECORD (8")	BEKA GRAND RECORD (10")	Reissues in 1908
20077* c/w 20078*	20021 c/w 20023	
20079* c/w 20161*	20022 c/w 20028	
	20029 c/w 20030	
	20067 c/w 20068	
	20069 c/w 20070	
	20071 c/w 20072	
	20073 c/w 20074	
	20075 c/w 20076	

BEKA RECORD continued

Recorded by Heinrich Bumb - recording expert of Beka Record, G.m.b.H., Berlin - by arrangement with Valabhdas Lakhmidas and Co., Bombay, who marketed both the single-side recorded discs and the double-sided discs through their distributing company - The Talking Machine and Indian Record Co., Bombay, Calcutta, Madras.

SUN DISC RECORD

SUN DISC RECORD (10") Double-sided. The Sun Record Co., Bombay. (1911-12)

Matrix	Catalogue number is the same	Recorded - BOMBAY - 1911 -1912.	
936.		Srimant Putichi Rani - From SHARDA c/w 937	[MARATHI]
937.		Arjuni Khulaha Nad Puresa - From SHARDA c/w 936	[MARATHI]
938?			
939?			
940?			
941?			
942.		Dhuney Juhala Maza Ram - From RAMARAJYAVIYOG c/w 948	[MARATHI]
943?			
944.		Vuyarth Mi Junmee Thor Kuli - From SAUBHADRA c/w 945	[MARATHI]
945.		Kandhi Kuriti Lugan Maze - From SHARDA c/w 944	[MARATHI]
946.		Gawoon Iye Punkha Valeyacha - From SHARDA c/w 947	[MARATHI]
947.		Muhatara Itka Neavege - From SHARDA c/w 946	[MARATHI]
948.		Hoy Savsar Turro Mugudh - From MOOKNAYAK c/w 942	[MARATHI]

SUN DISC RECORD Continued

Recorded in Bombay - during 1911 by an unidentified recording expert of Polyphon Musikwerke, A.G., Wahren-Leipzig, for F.B. Thanewale & Company., Bombay, trading as The Sun Record Company, Bombay and Calcutta. The 10" double-sided SUN DISC RECORD with Black labels-gold print - usually state that they are 'Made in Germany' - while the Plum label-gold print state 'Made in England'.

स्वयंवर
" दादा, ते आले ना - " (१९२९)

SWAYAMVAR
" DADA TE AALE NA " - (1929)

PATHE

Disque PATHE (11") Double-sided.Pathephone India Co.Ltd. Bombay. (1910-11)

Matrix	Coupling Number	Title		
71541RA	49164	Ha Tak Makpahi	- From MANAPAMAN	[MARATHI]
c/w				
71582RA	49166	Nayane Lajavita	- From MANAPAMAN	[MARATHI]
71517RA	49165	Mei Aghana Nashive	- From MANAPAMAN	[MARATHI]
c/w				
73053RA	49167	Dhan Rashijata	- From MANAPAMAN	[MARATHI]
72947RA	49203	Kara To Premi	- From MANAPAMAN	[MARATHI]
c/w				
72797RA	49206	Puspha Parag	- From SAUBHADRA	[MARATHI]
72806RA	49204	Murtimant Bhiti Ubhi	- From SHARDA	[MARATHI]
c/w				
72818RA	49205	Pandu Nirpati Janak	- From SAUBHADRA	[MARATHI]

Recorded in Bombay during late 1910 - or early 1911 by T.J. Theobald Noble the recording expert of Pathe Freres, Paris for The Pathe Phono, Cinema Chine Co., Calcutta and Bombay (The Pathephone Co. Ltd.,). These 'Pathe' recordings were taken on large cylinders and then transferred to disc at Chatou, Paris or Forest, Belgium - where the discs were pressed - as identified by the stamping 'Made in Belgium' (within a lozenge) - some pressing have the stamping 'Made in France' - over-struck.
The 'Pathe' discs are vertical-cut - and play from the inside track to the outer edge.

ZONOPHONE RECORD

ZONOPHONE RECORD THE GRAMOPHONE CO., LTD. Recorded BOMBAY - early 1914

Matrix	Coupling	Title (* Coupling transfer to HMV)	Language
4029y	X3-102973	Nayane Lajvit - JHINJHOTI "Manapmar"	[MARATHI]
		c/w X3-102976 .ZONOPHONE N 765	Sep 1914
	16-12219*	c/w 16-12222 .HMV P 5058	Aug 1919
4030y	X3-102974	Khara To Prema - MAND KERBA "Manapmar"	[MARATHI]
		c/w X3-102993 .ZONOPHONE N 764	Sep 1914
	16-12220*	c/w 16-12234 .HMV P 5057	Aug 1919
4031y	X3-102975	Mala Madan Bhase Ha - MAND KAERVA "Manapmar"	[MARATHI]
		c/w X3-102989 .ZONOPHONE N 762	Sep 1914
	16-12221*	c/w 16-12230 .HMV P 5055	Aug 1919
4032y	X3-102976	Jananee Chala Chala - DHANI "Vidyaharana"	[MARATHI]
		c/w X3-102973 .ZONOPHONE N 765	Aug 1914
	16-12222*	c/w 16-12219 .HMV P 5058	Sep 1919
4033y	X3-102977	Madhukar Van Van Phirath - DESH "Vidyaharana"	[MARATHI]
		c/w X3-102978 .ZONOPHONE N 763	Aug 1914
	16-12223*	c/w 16-12224 .HMV P 5056	Aug 1919
4034y	X3-102978	Chadla Ravi Thape - SARANG "Vidyaharana"	[MARATHI]
		c/w X3-102977 .ZONOPHONE N 763	Sep 1914
	16-12224*	c/w 16-12223 .HMV P 5056	Aug 1919
4035y	X3-102979	Moorthimanth Bheethioobhi - BHIMPALAS "Sharda"	[MARATH]
		c/w X3-102994 .ZONOPHONE N 760	Sep 1914
	16-12225*	c/w 16-12235 .HMV P 5053	Aug 1919
4036y	X3-102980	Kiti Sanju Tula Ja - JHILLA "Saubhadra"	[MARATHI]
...½y		c/w X3-102981 .ZONOPHONE N 767	Sep 1914
	16-12226*	c/w 16-12227 .HMV P 5060	Aug 1919
4037y	X3-102981	Ugich Ka Kanta - KAFIMISHRA "Mooknayak"	[MARATHI]
		c/w X3-102980 .ZONOPHONE N 767	Sep 1914
	16-12227*	c/w 16-12226 .HMV P 5060	Aug 1919
4038y	X3-102982	Sasi Soorya Prabha - MAND JHILLA "Manapaman"	[MARATHI]
		c/w X3-102990 .ZONOPHONE N 761	Sep 1914
	16-12228*	c/w 16-12218 .HMV P 5054	Aug 1919
4039y to 4045y		(Recordings by Master Mohan)	

ZONOPHONE RECORD Continued

4046y	X3-102989	Madhu Madhura Thay Gira - KAMAJ "Vidyaharan"			[MARATHI]
		c/w X3-102972	.ZONOPHONE N 762		Sep 1914
	16-12230*	c/w 16-12221	.HMV P 5055		Aug 1919
4047y	X3-102990	Aji Takum Gaday Dhanyesa - MAND JOGIYA "MANAPMAR"			[MARATHI]
		c/w X3-102982	.ZONOPHONE N 761		Sep 1914
		c/w X7-102088	.ZONOPHONE N 924		Oct 1915
	16-12218*	c/w 16-12228	.HMV P 5054		Aug 1919
	16-12231*	c/w 16-12229	.HMV P 5061		Sep 1919
4048y	X3-102991	Pushpaparag Sugandhith - MAJMUA "Saubhadra"			[MARATHI]
		c/w X3-102992	.ZONOPHONE N 766		Sep 1914
	16-12232*	c/w 16-12233	.HMV P 5059		Aug 1919
		c/w 16-12233	.TWIN T 179	** (Calcutta)	Jan 1928
		c/w 16-12233	.TWIN FT 179	** (Dum Dum)	Jul 1928
4049y	X3-102992	Pandunripathi Janak Jaya - ARABHI "Saubhadra"			[MARATHI]
		c/w X3-102991	.ZONOPHONE N 766		Sep 1914
	16-12233*	c/w 16-12232	.HMV P 5059		Aug 1919
		c/w 16-12232	.TWIN T 179	** (Calcutta)	Jan 1928
		c/w 16-12232	.TWIN FT 179	** (Dum Dum)	Jul 1928

NOTE ** TWIN T 179 and FT 179 - labelled as by BALAJI

4050y Not traced

4051y	X3-102993	Lagna Hoina Natha - BHAIRVI "Vidyaharana"			[MARATHI]
		c/w X3-102974	.ZONOPHONE N 764		Sep 1914
	16-12234*	c/w 16-12220	.HMV P 5057		Aug 1919
4052y	X7-102088	Naka Takuni Jaun Bipa - "Manapaman"			[MARATHI]
		c/w X3-102990	.ZONOPHONE N 924		Oct 1915
	16-12229*	c/w 16-12231	.HMV P 5061		Aug 1919
4053y	X3-102994	Athan Rag Dheyi Mana - BHAGESRI "VIDYA HARANA"			[MARATHI]
		c/w X3-102979	.ZONOPHONE N 760		Sep 1914
	16-12235*	c/w 16-12225	.HMV P 5053		Aug 1919

Recorded in Bombay during early 1913 by Arthur Spottiswoode Clarke at The Gramophone Co., Ltd's studio - located at 7 Bell Lane, Fort, Bombay.
The original 'green label' ZONOPHONE RECORD issues of September 1914 - as a special 'Dewali' release - were reissued in August 1919 - with 'HMV' coupling and catalogue numbers.

ZONOPHONE RECORD - transfers to HIS MASTER'S VOICE and TWIN (10")

Matrix	Coupling	Catalogue	Re-coupling	Catalogue	Re-issue
4029y	X3-102973	N 765	16-12219	P 5058	
4030y	X3-102974	N 764	16-12220	P 5057	
4031y	X3-102975	N 762	16-12221	P 5055	
4032y	X3-102976	N 765	16-12222	P 5058	
4033y	X3-102977	N 763	16-12223	P 5056	
4034y	X3-102978	N 763	16-12224	P 5056	
4035y	X3-102979	N 760	16-12225	P 5053	
4036½y	X3-102980	N 767	16-12226	P 5060	
4037y	X3-102981	N 767	16-12227	P 5060	
4038y	X3-102982	N 761	16-12228	P 5054	
4046y	X3-102989	N 762	16-12230	P 5055	
4047y	X3-102990	N 924	16-12218	P 5054	
			16-12231	P 5061	
4048y	X3-102991	N 766	16-12232	P 5059	FT 179
4049y	X3-102992	N 766	16-12233	P 5059	FT 179
4050y	(Not Traced)				
4051y	X3-102993	N 764	16-12234	P 5057	
4052y	X7-102088	N 924	16-12229	P 5061	
4053y	X3-102994	N 760	16-12235	P 5053	

NOTE 16-12218 re-allocated to 16-12231

बालगंधर्व (१९१५) BAL GANDHARVA (1915)

HIS MASTER'S VOICE

HIS MASTER'S VOICE (10") Double-sided. The Gramophone Co.Ltd.Bombay (1918)

Matrix	Coupling	Recorded - BOMBAY	December 1918
5671ak	16-12200	Aji Radha Bala - DESKAR "Swayamvar"	[MARATHI]
		c/w 16-12205 .HMV P 5044	Aug 1919
		c/w 16-12205 .HMV P 5044 (Red Label)	
5672ak	16-12201	Roopbali To Nar Shardul Sacha - JHILLA KAFI "Swayamvar"	[MARATHI]
		c/w 16-12209 .HMV P 5045	Aug 1919
5673ak	16-12202	Nrup Kanya Tav Jaya - BHAIRAVI "Swayamvar"	[MARATHI]
		c/w 16-12211 .HMV P 5046	Aug 1919
5674ak	16-12203	Achala Vichla - LALATH "Swayamvar"	[MARATHI]
		c/w 16-12214 .HMV P 5047	Aug 1919
5675ak	16-12204	Vyree Marayala - MALKOS "Swayamvar"	[MARATHI]
		c/w 16-12213 .HMV P 5048	Aug 1919
5676ak	16-12205	Nath Ha Majha - EMAN KALYAN "Swayamvar"	[MARATHI]
		c/w 16-12200 .HMV P 5044	Aug 1919
		c/w 16-12220 .HMV P 5044 (Red Label)	
5677ak	16-12206	Prem Nach Jayi - BAGESHRI "Swayamvar"	[MARATHI]
		c/w 16-12210 .HMV P 5049	Aug 1919
5678ak	16-12207	Swakul Tarak Suta - BHIMPALAS "Swayamvar"	[MARATHI]
		c/w 16-12208 .HMV P 5050	Aug 1919
5679ak and 5680ak		Recordings by FIROZ	[GUJARATI]

HIS MASTER'S VOICE continued

5681ak	16-12208	Mama Atma Gamala - BIHAG	"Swayamvar"	[MARATHI]
		c/w 16-12207 .HMV P 5050		Aug 1919
5682ak	16-12209	Sujan Kasa Man Chori - BHOOP	"Swayamvar"	[MARATHI]
		c/w 16-12201 .HMV P 5045		Aug 1919
5683ak	16-12210	Mama Sukhachi Thev Deva - TILAK KAMOD	"Swaymavar"	[MARATHI]
		c/w 16-12206 .HMV P 5049		Aug 1919
5684ak	16-12211	Ekla Nayanala Vishayato - PAHADI	"Swayamvar"	[MARATHI]
		c/w 16-12202 .HMV P 5046		Aug 1919
5685ak	16-12212	Kareen Yadumanin Sadana - JANGLA	"Swayamvar"	[MARATHI]
		c/w 16-12216 .HMV P 5051		Aug 1919
5686ak	16-12213	Anrutachi Gopala - "MALHAD"	"Swayamvar"	[MARATHI]
		c/w 16-12204 .HMV P 5048		Aug 1919
5687ak	16-12214	Mam Manin Krishna Sakha Ramala - KALINGADA	"Swayamvar"	[MARATHI]
		c/w 16-12203 .HMV P 5047		Aug 1919
5688ak	16-12215	Sanshay Kan Mani Ala - KHAMAJ JHILLA	"Sanshay Kallol"	[MARATHI]
		c/w 16-12217 .HMV P 5052		Aug 1919
5689ak	16-12216	Smar Tapyachya - KALINGADA	"Shapsambhram"	[MARATHI]
		c/w 16-12212 .HMV P 5051		Aug 1919
5690ak	16-12217	Bahut Parine Upadesh -	"Shapsambhram"	[MARATHI]
		c/w 16-12215 .HMV P 5052		Aug 1919

Recorded in Bombay - late 1918 or early 1919 by George Walter Dillnutt at The Gramophone Co., Ltd's studio - located at 7 Bell Lane, Fort, Bombay.

HIS MASTER'S VOICE

Recorded - BOMBAY March 1920

7087ak	16-12542	Pranat Nath Rakshi Kant - TILAK KAMOD "Ekach Pyalla" [MARATHI]
		c/w 16-12543 .HMV P 4686 Jun 1921
7088ak	16-12543	Manas Ka Badhirave - MAND GARBHA "Ekach Pyalla" [MARATHI]
		c/w 16-12542 .HMV P 4686 Jun 1921
7089ak		Not Traced
7090ak	16-12544	Maj Janma Dei Mata - KAJJAL PAHADI "Ekach Pyalla" [MARATHI]
		c/w 16-12545 .HMV P 4687 Jun 1921
7091ak	16-12545	Ase Pati Devchi Lalanana - KAJJAL PAHADI "Ekach Pyalla" [MARATHI]
		c/w 16-12544 .HMV P 4687 Jun 1921
7092ak	16-12546	Daya Chhaya Ghe Niraruniya - JHILLA MAND "Ekach Pyalla" [MARATHI]
		c/w 16-12547 .HMV P 4688 Jun 1921
7092akT1		c/w 16-12547 .HMV N 89137 [Stencilled] [Red Label]
7093ak	16-12547	Dahati Bahu Mana Nana Kushanka - KAFI JHILLA "Ekach Pyalla" [MARATHI]
		c/w 16-12546 .HMV P 4686 Jun 1921
7093akT1		c/w 16-12546 .HMV N 89137 [Stencilled] [Red Label]
7094ak to 7101ak		Recordings by RAHIMAT KHAN-HADDU KHAN [HINDUSTANI]
7102ak	16-12548	Kashi Ya Tyajun Padala - KAJJAL PAHADI "Ekach Pyalla" [MARATHI]
		c/w 16-12549 .HMV P 4689* Jun 1921
7102.ak		c/w 16-12549 .HMV P 4689 [Stencilled] [Red Label]
7103ak	16-12549	Satya Vade Vachanala Natha - KAFI JHILLA "Ekach Pyalla" [MARATHI]
		c/w 16-12548 .HMV P 4689* Jun 1921
7103.ak		c/w 16-12548 .HMV P 4689 [Stencilled] [Red Label]
7104ak	16-12550	Nahin Me Bolat Natha - DADRA "Manapman" [MARATHI]
		c/w 16-12551 .HMV P 4690 Jun 1921
7105ak	16-12551	Duti Nase Hi Mala - JHILLA "Manapman" [MARATHI]
		c/w 16-12550 .HMV P 4690 Jun 1921
7106ak		Not traced
7107ak	16-12552	Prabhu Aji Gamala Maneen Toshala - BHAIRAVI "Ekach Pyalla" [MARATHI]
		c/w 16-12553 .HMV P 4691 Jun 1921
7108ak	16-12553	Baghun Nako Majkade - KALINGADA "Ekach Pyalla" [MARATHI]
		c/w 16-12552 .HMV P 4691 Jun 1921

HIS MASTER'S VOICE continued

'ak' series

Recorded in Bombay during March 1920 by George Walter Dillnutt at The Gramophone Co., Ltd's studio - located at 7 Bell Lane, Fort, Bombay.

HIS MASTER'S VOICE (10") The Gramophone Co.Ltd. Bombay c. May 1925

Matrix	Coupling	Catalogue	
BL 798	20-12147	Majha Ram Pahila - BHAIRAVI "Ramarajyaviyog" [MARATHI] c/w 20-12146 .HMV P 7637	Aug 1926
799	Not Traced		
BL 800	20-12142	Timeer Patal Bhar - BHIMPALAS "Nandkumar" [MARATHI] c/w 20-12143 .HMV P 7635	Aug 1926
BL 801	20-12140	Tyag Bhag Sang - MAND "Nandkumar" [MARATHI] c/w 20-12141 .HMV P 7634	Aug 1926
BL 802	20-12143	Varit Ha Devancha - JHILLA KAFI "Nandkumar" [MARATHI] c/w 20-12142 .HMV P 7635 c/w 20-12146 .TWIN.FT 2403	Aug 1926
BL 803	20-12141	Dahan Swar Hridaya - TILAK KAMOD "Nandkumar" [MARATHI] c/w 20-12140 .HMV P 7634	Aug 1926
BL 804	19-12753	Mudit Savat Nach Ya - BEHAG "Draupadi" [MARATHI] c/w 19-12760 .HMV P 7363	Apr 1926
BL 805	20-12144	Mangal Dharma Maha - PILOO "Nandkumar" [MARATHI] c/w 20-12145 .HMV P 7636	Aug 1926
BL 806	19-12754	Ladhvun Gurala - JHILLA PAHADI "Draupadi" [MARATHI] c/w 19-12755 .HMV P 7364	Apr 1926
BL 807	19-12755	Sahas Karma Naka Karun Aata - POORIYA DHANASRI "Draupadi" [MARATHI] c/w 19-12754 .HMV P 7364	Apr 1926
BL 808	19-12756	Virat Dnyani - PAHADI "Draupadi" [MARATHI] c/w 19-12762 .HMV P 7361	Apr 1926
BL 809	19-12757	Pandava Samrat Padala - PAHADI "Draupadi" [MARATHI] c/w 19-12761 .HMV P 7360	Apr 1926
BL 810			
BL 811	19-12758	Ramvaya Jaun - JANGALA THOOMRI "Mricchakatik"[MARATHI] c/w 19-12759 .HMV P 7365	Apr 1926
BL 812			
BL 813		Dolat Jiv Doha Kaya - PAHADI "Vidyaharana" [MARATHI] c/w [BL 832] .TWIN FT 2453	
BL 814			
BL 815	19-12759	P 7365 Madivari Chal Ge Haday - PILO - "Mricchakatik" [MARATHI] c/w 19-12758 .HMV P 7365 c/w 20-12150 .TWIN FT 2391	Apr 1926

HIS MASTER'S VOICE continued

BL 816				
BL 817				
BL 818				
BL 819	20-12150	*Dilruba Ha Va Jivacha - PILOO c/w 20-12151 .HMV P 7639 c/w 19-12759 .TWIN FT 2391	"Ashanirasha"	[MARATHI] Aug 1926
BL 820				
BL 821				
BL 822				
BL 823				
BL 824				
BL 825				
BL 826				
BL 827	19-12760	Dharma May Hi Kaya - JHINJHOTI c/w 19-12753 .HMV P 7363	"Draupadi"	[MARATHI] Apr 1926
BL 828	19-12761	Ha Hinval Jari Phar - JHILLA c/w 19-12757 .HMV P 7360	"Draupadi"	[MARATHI] Apr 1926
BL 829	19-12762	Tarla Janun Matsar - BAGESRI c/w 19-12756 .HMV P 7361	"Draupadi"	[MARATHI] Apr 1926
BL 830	20-12145	Ka Sakal Hi Jagin - BAGESRI c/w 20-12144 .HMV P 7636	"Nandkumar"	[MARATHI] Aug 1926
BL 831	20-12149	Manya Kant Varila - DHANI c/w 20-12148 .HMV P 7638	"Ashanirasha"	[MARATHI] Aug 1926
BL 832		*Janani Chala Chala - DHANI c/w [BL 813] .TWIN FT 2453	"Vidyaharana"	[MARATHI]

HIS MASTER'S VOICE continued

BL 833					
BL 834					
BL 835					
BL 836					
BL 837					
BL 838					
BL 839	20-12146	*Nach Mansa	- BHAIRAVI	"Nandkumar"	[MARATHI]
		c/w 20-12147	.HMV P 7637		Aug 1926
		c/w 20-12147	.TWIN FT 2403		
BL 840		Vad Jau Kunala Sharana	- JOGIYA	"Saubhadra"	[MARATHI]
		c/w [BL 842]	TWIN FT 2577		
BL 841					
BL 842		Narvar Krishna Saman	- MAND	"Swayamvar"	[MARATHI]
		c/w [BL 840]	.TWIN FT 2577		
BL 843					
BL 844	19-12763	Lajvilen Vairyana	- BHOOP	"Draupadi"	[MARATHI]
		c/w 19-12764	.HMV P 7362		Apr 1926
BL 845	19-12764	*Thad Samarincha	- HAMIR	"Draupadi"	[MARATHI]
		c/w 19-12763	.HMV P 7362		Apr 1926
BL 846	20-12148	Nachat Rasa Rasika	- PAHADI	"Ashanirasha"	[MARATHI]
		c/w 20-12149	.HMV P 7638		Aug 1926
BL 847					
BL 848					
BL 849					
BL 850	20-12151	Tat Karee Dhoohita (PAHADI)	- GAZAL (KAWALI)	"Ashanirasha"	[MARATHI]
		c/w 20-12150	.HMV P 7639		Aug 1926
BL 851					

BL Series - continued

Recorded in Bombay during May - June 1925 by Douglas Ewen Larter at The Gramophone Co., Ltd's (new) recording studio - located on the top floor of their premises at 28 Rampart Row, Fort, Bombay.
It will be noted that there are several matrix numbers that have not been traced or accounted for in the BL matrix series. It is believed that the un-traced numbers were all recordings by Bal Gandharva - of both new titles as well as re-recordings of previously recorded titles - which were either rejected - or held in reserve - as is the case with those titles later issued on the TWIN label.

एकच प्याल्यातील सिंधू (१९१९)

BAL GANDHARVA IN A FEMALE ROLE: 'SINDHU'
- FROM MARATHI DRAMA - 'EKACH PYALLA' (1919)

HIS MASTER'S VOICE (10") The Gramophone Co.Ltd. Bombay. November 1926

Bx 304	26-12037	Thyaga Bagasanga - MAND	"Nandkumar"	[MARATHI]
		c/w 26-12036 .HMV P 13250		Nov 1928
Bx 305	24-12252	Lajvilen Vairyana - BHOOP	"Draupadi"	[MARATHI]
		c/w 24-12253 .HMV P 9809		Apr 1928
Bx 306	24-12253	Mudit Savat Nachaya - BYAG (BEHAG)	"Draupadi"	[MARATHI]
		c/w 24-12252 .HMV P 9809		Apr 1928
Bx 307	26-12034	Timir Patal Bhar Vipul - BHIMPALAS	"Nandkumar"	[MARATHI]
		c/w 26-12035 .HMV P 13249		Nov 1928
Bx 308	24-12254	Dharma Maya Hi Kaya - JANJHUTI	"Draupadi"	[MARATHI]
		c/w 24-12255 .HMV P 9810		Apr 1928
Bx 309	24-12255	Ha Hina Vala Jaree - JILLA	"Draupadi"	[MARATHI]
		c/w 24-12254 .HMV P 9810		Apr 1928
Bx 310	26-12035	Varit Ha Devanchya - JILLA KAFI	"Nandkumar"	[MARATHI]
		c/w 26-12034 .HMV P 13249		Nov 1928

Bx 311
Bx 312

RUKHMINI IN SWAYAMVAR (1916)

'स्वयंवरातली रुक्मिणी' (१९१६)

HIS MASTER'S VOICE continued

Bx 313	24-12738	Manya Kanta Varilaha - DHANI "Ashanirasha"	[MARATHI]
		c/w 24-12739 .HMV P 13219	Sep 1928
Bx 314	24-12256	*That Samarincha - HAMIR (YAMAN) "Draupadi"	[MARATHI]
		c/w 24-12257 .HMV P 9811	Apr 1928
Bx 315	24-12258	Tharala Janu Matsara - BAGESHRI "Draupadi"	[MARATHI]
		c/w 24-12259 .HMV P 9812	Apr 1928
Bx 316	24-12028	Naravar Krishna Saman - MAUNDA "Swayamvar"	[MARATHI]
		c/w 24-12029 .HMV P 9686	Feb 1928
Bx 317	23-12067	Vad Jaun Kunala Sharan - JOGI "Saubhadra"	[MARATHI]
		c/w 23-12068 .HMV P 8925	Aug 1927
Bx 318	23-12068	Majhya Maniche Hit Guj - JOGI "Saubhadra"	[MARATHI]
		c/w 23-12067 .HMV P 8925	Aug 1927
Bx 319	24-12742	Me Samajun Taree Kay - JIVANPURI "Sharda"	[MARATHI]
		c/w 24-12743 .HMV P 13221	Sep 1928
Bx 320	23-12065	Bala Jai Partoni - JIVANPURI "Sakuntala"	[MARATHI]
		c/w 23-12066 .HMV P 8924	Aug 1927
Bx 321	24-12740	*Dharit Aaha Man Aas - BHAIRAVI "Nandkumar"	[MARATHI]
		c/w 24-12741 .HMV P 13220	Sep 1928
Bx 322	23-12061	Gun Gambheera - BHAIRAVI "Ekach Pyalla"	[MARATHI]
		c/w 23-12062 .HMV P 8922	Aug 1927
Bx 323	23-12522	Priya Aparadhee - BHAIRAVI "Manapaman"	[MARATHI]
		c/w 23-12523 .HMV P 9272	Oct 1927
Bx 324	24-12026	Natha Bahut Chaliyale - BHAIRAVI "Saubhadra"	[MARATHI]
		c/w 24-12027 .HMV P 9685	Feb 1928
Bx 325	24-12741	Asha Nach Manasa - BHAIRAVI "Nandkumar"	[MARATHI]
		c/w 24-12740 .HMV P 13220	Sep 1928
Bx 326	23-12529	Maj Janma Dei Mata - PAHADI "Ekach Pyalla"	[MARATHI]
		c/w 23-12528 .HMV P 9275	Oct 1927
Bx 327	24-12262	Maj Bhay Na Asa - BHAIRAVI "Draupadi"	[MARATHI]
		c/w 24-12263 .HMV P 9814	Apr 1928
Bx 328	24-12743	Majha Rama Pahila - BHAIRAVI "Ramarajyaviyog"	[MARATHI]
		c/w 24-12742 .HMV P 13221	Sep 1928
Bx 329	23-12550	Harinam Bina - BHAJAN	[HINDUSTANI]
		c/w 23-12551 .HMV P 9290	Oct 1927
Bx 330	23-12066	Mana Talmalsi - PILOO "Sakuntala"	[MARATHI]
		c/w 23-12065 .HMV P 8924	Aug 1927
Bx 331	23-12530	Kase Daiva Khelate - PILOO "Mooknayak"	[MARATHI]
		c/w 23-12531 .HMV P 9276	Oct 1927

Bx 332

HIS MASTER'S VOICE continued

Bx 333	26-12036	Majha Ram Pahila - PILOO "Nandkumar"		[MARATHI]
		c/w 26-12037 .HMV P 13250		Nov 1928
Bx 334	24-12263	*Dilruba Ha Ya Jivacha - PILOO "Asha Nirasha"		[MARATHI]
		c/w 24-12262 .HMV P 9814		Apr 1928

Bx 335				

Bx 336	24-12739	Tat Kari Duhita - GAJAL "Asha Nirasha"		[MARATHI]
		c/w 24-12738 .HMV P 13219		Sep 1928
Bx 337	23-12532	*Jananee Chala Chala - DHANI "Vidyaharan"		[MARATHI]
		c/w 23-12533 .HMV P 9277		Oct 1927
Bx 338	24-12029	Swakul Tarak Suta - BHIMPALAS "Swayamvar"		[MARATHI]
		c/w 24-12028 .HMV P 9686		Feb 1928
Bx 339	24-12260	Virata Dnyani - PAHADI "Draupadi"		[MARATHI]
		c/w 24-12261 .HMV P 9813		Apr 1928
Bx 340	24-12261	Lajvun Gurula - PILOO "Draupadi"		[MARATHI]
		c/w 24-12260 .HMV P 9813		Apr 1928
Bx 341	24-12259	Sahas Karma Karu Naka - POORIYA DHANASHRI "Draupadi"		[MARATHI]
		c/w 24-12258 .HMV P 9812		Apr 1928
Bx 342		[First take - rejected]		
Bx 342-2	24-12257	Pandava Samrat Padala - PAHADI "Draupadi"		[MARATHI]
		c/w 24-12256 .HMV P 9811		Apr 1928
Bx 343	24-12020	Ramvaya Jaun Priyasha - JANGLA "Mrichhakatik"		[MARATHI]
		c/w 24-12021 .HMV P 9682		Feb 1928
Bx 344	23-12069	Majvari Tayanche Prem - PAHADI "Sanshay Kallol"		[MARATHI]
		c/w 23-12070 .HMV 8926		Aug 1927

Bx 345				

Bx 346	24-12022	Madivari Chal Ga Gade - PILOO "Mrichhakatik"		[MARATHI]
		c/w 24-12023 .HMV P 9683		Feb 1928
Bx 347	23-12527	Dhanrashee Jatan - PAHADI "Manapaman"		[MARATHI]
		c/w 23-12526 .HMV P 9264		Oct 1927
Bx 348	24-12021	Shakha Sadgun Jaya - LAVANI "Mrichhakatik"		[MARATHI]
		c/w 24-12020 .HMV P 9682		Feb 1928
Bx 349		[First take - rejected]		
Bx 349-2	23-12523	Mi Aghana Na Shive - PILOO "Manapaman"		[MARATHI]
		c/w 23-12522 .HMV P 9272		Oct 1927
Bx 350	23-12524	Shree Navnavari Bhase - PAHADI "Manapaman"		[MARATHI]
		c/w 23-12525 .HMV P 9273		Oct 1927
Bx 351	23-12525	Vari Gariba Veera - MAND "Manapaman"		[MARATHI]
		c/w 23-12524 .HMV P 9273		Oct 1927
Bx 352	23-12526	Ha Takmak Pahi Surya - YAMAN "Manapaman"		[MARATHI]
		c/w 23-12527 .HMV P 9274		Oct 1927
Bx 353	23-12071	Kay Purush Chalale Bai - PILOO "Sharda"		[MARATHI]
		c/w 23-12072 .HMV P 8927		Aug 1927
Bx 354	23-12072	Ajuni Khula Ha Nad Puresa - JHINJOTI "Sharda"		[MARATHI]
		c/w 23-12071 .HMV P 8927		Aug 1927
Bx 355	24-12027	Arasik Kiti Ha Shela - PAHADI "Saubhadra"		[MARATHI]
		c/w 24-12026 .HMV P 9685		Feb 1928
Bx 356	23-12070	Lagna Vidhitil Khare - PAHADI "Sanshay Kallol"		[MARATHI]
		c/w 23-12069 .HMV P 8926		Aug 1927
Bx 357	24-12023	Hrudayi Dhara Ha Bodh - PILOO "Sanshay Kallol"		[MARATHI]
		c/w 24-12022 .HMV P 9683		Feb 1928

HIS MASTER'S VOICE continued

Bx 358	23-12062	Ghans Ghrere Tanhya Bala - BHAIRAVI		"Ekach Pyala"	[MARATHI]
		c/w 23-12061	.HMV P 8922		Aug 1927
Bx 359	24-12024	*Satya Vadey Vachanala Natha - PAHADI		"Ekach Pyala"	[MARATHI]
		c/w 24-12025	.HMV P 9684		Feb 1928
		c/w 24-12025	.TWIN FT 2278		
Bx 360	24-12025	*Kashi Ya Tyaju Padala - PAHADI		"Ekach Pyala"	[MARATHI]
		c/w 24-12024	.HMV P 9684		Feb 1928
		c/w 24-12024	.TWIN FT 2278		
Bx 361	21-12810	Kiti Sangu Tula - JHILLA		"Saubhadra"	[MARATHI]
		c/w 21-12811	.HMV P 8742		Jun 1927
Bx 362	23-12533	Ala Jo Maj Preme - SINDHURA		"Vidyaharan"	[MARATHI]
		c/w 23-12532	.HMV P 9277		Oct 1927
Bx 363	23-12063	Daya Chaya Ghe Nivaruniya - JILLA MAND		"Ekach Pyala"	[MARATHI]
		c/w 23-12064	.HMV P 8923		Aug 1927
Bx 364	21-12811	Ugich Kan Kanta - KARNATAKI		"Mooknayak"	[MARATHI]
		c/w 21-12810	.HMV P 8742		Jun 1927
Bx 365	23-12064	Dahati Bahu Mana Nana - BHAIRAVI		"Ekach Pyala"	[MARATHI]
		c/w 23-12063	.HMV P 8923		Aug 1927

Bx 430

HIS MASTER'S VOICE continued

Bx 431	23-12531	Hoya Sansar Taru - BHAIRAV	"Mooknayak"	[MARATHI]
		c/w 23-12530 .HMV P 9276		Oct 1927
Bx 432	21-12804	Priyakar Vash Majla - BAGESHRI	"Menaka"	[MARATHI]
		c/w 21-12805 .HMV P 8739		Jun 1927
Bx 433.1	21-12806	Bhushan Sansara - BHIMPALAS	"Menaka"	[MARATHI]
		c/w 21-12807 .HMV P 8740		Jun 1927
Bx 434	21-12805	Satya, Satya Nach, Phol Pala - BEHAG	"Menaka"	[MARATHI]
		c/w 21-12804 .HMV P 8739		Jun 1927
Bx 435	21-12802	Bhaktibhav Ha Ghya - KAFI	"Menaka"	[MARATHI]
		c/w 21-12803 .HMV P 8738		Jun 1927
Bx 436	21-12803	Sannidh Ji Seva Seva Theech - SANKARA	"Menaka"	[MARATHI]
		c/w 21-12802 .HMV P 8738		Jun 1927
Bx 437	21-12808	Deha Visarale - BHAIRAVI	"Menaka"	[MARATHI]
		c/w 21-12809 .HMV P 8741		Jun 1927
Bx 438	21-12809	Aji Purva Hi Haus - JIVANPURI	"Menaka"	[MARATHI]
		c/w 21-12808 .HMV P 8741		Jun 1927
Bx 439				
Bx 440				
Bx 441	23-12551	Galiyake Galiya - BHAJAN		[HINDUSTANI]
		c/w 23-12550 .HMV P 9290		Oct 1927
Bx 442	23-12556	Gokulmalji Chalo - BHAJAN		[GUJARATI]
		c/w 23-12557 .HMV P 9295		Oct 1927
Bx 443	23-12557	Chalo Thakur Pas Man Jade Vashye - BHAJAN		[GUJARATI]
		c/w 23-12556 .HMV P 9295		Oct 1927
Bx 444.1	21-12807	Ithench Thara Parakramla - GAJAL	"Menaka"	[MARATHI]
		c/w 21-12806 .HMV 8740		Jun 1927
Bx 445	23-12528	Pahi Sada Me Pari - GAZAL	"Manapaman"	[MARATHI]
		c/w 23-12529 .HMV P 9275		Oct 1927

Bal Gandharva. (*Continued*) बाल गंधर्व. (चाल)

दुसरी बाजू:—लग्न विधितोल खरें मर्म काय, ठाउक तें मुलींहि तुज नसे।
वैवाहिक होम मंत्र अंत:पट अक्षतादी पोपक हे विधि मिळणी॥

353. 27—120.

P 8927 { काय पुरुष चळले बाई — शारदा (पिलू)
अजुनी खुळा हा नाद पुरेसा — „ (झिंझोटी)

354.

एक बाजू:—काय पुरुष चळले बाई। ताळ मुळी उरला नाहीं॥ धर्म नीति शास्त्रें पायीं। तुडविती कसे हो॥ धृ०॥ साठ अधिक वर्षे भरलीं। नातवास पोरें झालीं। तरिही नव्या स्त्रीची मेली। हौस कशी असे हो। घोर थेरड्यांना ऐशा। देति बाप पोरी कैशा। कांहीं दुजी त्यांच्या नाशा। युक्ती का नसे हो॥ १॥

दुसरी बाजू:—अजुनी खुळा हा नाद पुरेसा कैसा होईना॥ धृ०॥
नाटक झालें जन्माचें। मनिं कां हो येईना॥ १॥
व्यसनें जडलीं नवीं। कुणि तिकडे पाहीना॥ २॥
नांव बुडविलें वडिलांचें। कीर्ति जगीं माईना॥ ३॥

PRICE Rs. 3-8 each.

AUGUST 1927.

"HIS MASTER'S VOICE"
New 10" Double Sided Records
Marathi Songs.

Bx series continued

Recorded in Bombay during October 1926 by Arthur James Twine at The Gramophone Co., Ltd., studio - located on the top floor of 28 Rampart Row, Fort, Bombay. The Bx series of recordings were taken using the Western Electric recording process - and repeat several titles that had been previously been taken by the 'acoustic' method.

Transfers from ZONOPHONE RECORD, HIS MASTER'S VOICE to TWIN 1928 - 1935

4048y	ZONOPHONE N 766	and	HMV P 5059	FT 179	
4049y	ZONOPHONE N 766		HMV P 5059	FT 179	
Bx 359		HMV P 9684		FT 2278	
Bx 360		HMV P 9684		FT 2278	
Bx 433.1		HMV P 8740		FT	(not verified)
Bx 434		HMV P 8739		FT	
Bx 435		HMV P 8738		FT	(Not verified)
Bx 436		HMV P 8738		FT	
BL 815		HMV P 7365		FT 2391	
BL 819		HMV P 7639		FT 2391	
BL 802		HMV P 7635		FT 2403	
BL 839		HMV P 7637		FT 2403	
BL 813		HMV P 7638		FT 2453	
BL 832			New issue	FT 2453	
BL 840			New issue	FT 2577	
BL 842			New issue	FT 2577	

ODEON

ODEON (10") Ruby Record Co. Bombay. (Bn. - 1934, F. - 1937)

Matrix	Catalogue		
s-720			
s-721	SA 3024	Gamate Sada Majla - BHIMPALAS "Amrit Sidhi"	[MARATHI]
		c/w [s-732] .ODEON SA 3024	Dec 1934
		c/w [s-732] .COLUMBIA VE 5019	Jun 1942
s-722	SB 2221	Mai Maine Govinda Linomoe - BHAJAN MAND "Amrit Sidhi"	[MARATHI]
		c/w [s-757] .ODEON SB 2221	Jun 1937
s-723	SB 2314	Kaya Gadaka Maivasi - BHAJAN "Amrit Sidhi"	[MARATHI]
		c/w [s-750] .ODEON SB 2314	Mar 1938
s-724	SA 3005	Hi Samaj Tav - BHAIRAVI "Amrit Sidhi"	[MARATHI]
		c/w [s-725] .ODEON SA 3005	Aug 1934
		c/w [s-725] .COLUMBIA VE 3017	Jun 1942
s-725	SA 3005	Dhanvat Yei Sakhya - LAHORCHI PAHADI "Amrit Sidhi"	[MARATHI]
		c/w [s-724] .ODEON SA 3005	Aug 1934
		c/w [s-2354] .ODEON SB 2274	Oct 1937
		c/w [s-724] .COLUMBIA VE 5017	Jun 1942
s-726	SA 3016	Tum Bin Mori Kaun Khabarle - PILOO BHAJAN "Amrit Sidhi"	[MARATHI]
		c/w [s-753] .ODEON SA 3016	Oct 1934
		c/w [s-753] .COLUMBIA VE 5009	Jun 1942
s-727			
s-728			
s-729	SB 2325	Khachit Ugich Maj Bai - KAFI "Kanhopatra"	[MARATHI]
		c/w [s-733] .ODEON SB 2325	May 1938
s-730			
s-731			

ODEON continued

s-732	SA 3024	Majla Ghadavi - JANGLA	"Savitri"	[MARATHI]
		c/w [s-721] .ODEON SA 3024		Dec 1934
		c/w [s-721] .COLUMBIA VE 5019		Jun 1942
s-733	SB 2325	Bhajanane Aalvila - BHAJAN	"Savitri"	[MARATHI]
		c/w [s-729] .ODEON SB 2325		May 1938
s-734	SA 3031	Sagla Natla Janu Raja - JHINJHOTI	"Savitri"	[MARATHI]
		c/w [s-752] .ODEON SA 3031		Jan 1935

s-750	SB 2314	Jamunake Teer Hori Racho - HORI		[HINDUSTANI]
		c/w [s-723] .ODEON SB 2314		Mar 1938
s-751	SB 2343	Yogya Na Prem Varnana - BHIMPALAS	"Savitri"	[MARATHI]
		c/w [s-723] .ODEON SB 2343		Aug 1938
s-752	SA 3031	Nurale Manas Udas - TILAK KAMOD	"Kanhopatra"	[MARATHI]
		c/w [s-734] .ODEON SA 3031		Jan 1935
s-753	SA 3016	Prabhu Tera Mahima - BAGESHRI BHAJAN		[MARATHI]
		c/w [s-726 .ODEON SA 3016		Oct 1934
		c/w [s-726] .COLUMBIA VE 5009		Jun 1942
s-754	SB 2343	Patit Pavan Mhanavisi - ABHANG	"Kanhopatra"	[MARATHI]
		c/w [s-751] .ODEON SB 2343		Aug 1938
s-755				
s-756		Sukhalaji Karisi Talmale - DHANI - ABHANG		[MARATHI]
		[Cancelled (11/7/34]		
s-757	SB 2221	Tyajo Mana Haribi Bhookh - BHAJAN BHAIRAVI		[MARATHI]
		c/w [s-722 .ODEON SB 2221		Jun 1937

Recorded in Bombay during June - July 1934 by Max Birkhahn, the recording engineer of Carl Lindström, A.G., Berlin - for the Ruby Record Co., 55 Churchgate Street, Fort, Bombay. Sole distributors of ODEON products in Western India - by arrangement with Hanseatic Trading Company, Bombay. Max Birkhahn's recording initial may be seen as a very tiny incision on the disc face as - Bn.

ODEON

ODEON		Ruby Record Co. Bombay	1937
s-2342		Prabhuchya Prastra Bahana "Amrit Sidhi" [MARATHI]	
		[Test Pressing 19 July 1937 - rejected]	
s-2343	SB 2272	Satya Dharma Yaduraj - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2351] .ODEON SB 2272	Oct 1937
s-2344	SB 2271	Payori Mai Ne Ramaratan - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2346-2] .ODEON SB 2272	Oct 1937
s-2345-2	SB 2273	Duja Dharma Mate - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2353] .ODEON SB 2273	Oct 1937
s-2346-1		Tum Vidur Ghar Jave - Film "Sadhvi Meerabai"[MARATHI]	
		[Test Pressing - 19 July 1937 - rejected]	
s-2346-2	SB 2271	Tum Vidur Ghar Jave - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2344] .ODEON SB 2271	Oct 1937
s-2347			
s-2348			
s-2349			
s-2350			
s-2351	SB 2272	Ganate Sada Majala - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2343] .ODEON SB 2272	Oct 1937
s-2352			
s-2353	SB 2273	Ha Kevi Abola - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-2345-2] .ODEON SB 2273	Oct 1937
s-2354	SB 2274	Hi Samaj Tav Kutil - Film "Sadhvi Meerabai"[MARATHI]	
		c/w [s-725] .ODEON SB 2274	Oct 1937
s-2355			
s-2356			

NOTE Film "Sadhvi Meerabai" includes ODEON releases SB 2271, 2272, 2273 and 2274 by Bal Gandharva, and SB 2275, 2276 by G.M. Londhe.

ODEON Continued

Recorded in Bombay during June - July 1937 by Siegfried Frenz, the recording engineer of Carl Lindström, A.G., Berlin for the Ruby Record Co., 8-10 Spinner Building, Tamarind Lane, Fort, Bombay, Sole Distributors of ODEON products in Western India - by arrangement with Hanseatic Trading Company, Bombay.
Siegfried Frenz's recording initial may be seen as a very tiny incision in the disc face as -F.

ODEON	SA 3005	transferred to	COLUMBIA	VE 5017	Jun 1942
	SA 3016	transferred to	COLUMBIA	VE 5009	Jun 1942
	SA 3024	transferred to	COLUMBIA	VE 5019	Jun 1942

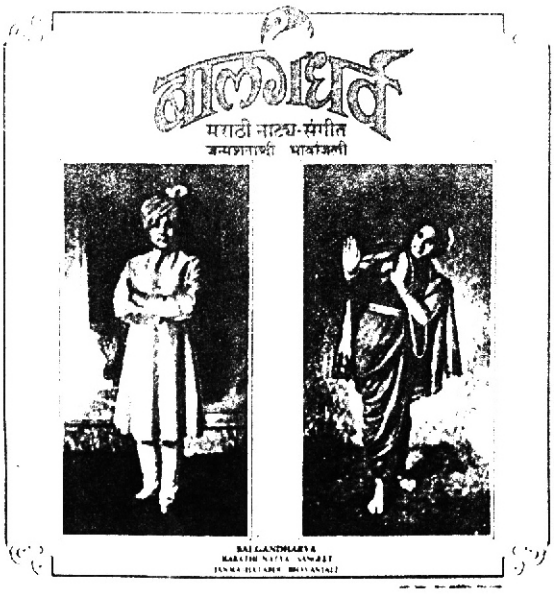
COLUMBIA

COLUMBIA (10") Columbia Graphophone Co., Ltd., Bombay 1951

Recorded at Kolhapur (?) by MR.M.A.MADGAONKAR

CEI60596 GE 8805	Hari Nam Sadodit Re - Film "Vithhal Rakhumai"[MARATHI] (Sung by Sudhir Phadke) c/w [cei-60600] .COLUMBIA GE 8805 1951
CEI60697	Not traced
CEI60598 GE 8803	Vishnu May Jag - Film "Vithhal Rakhumai"[MARATHI] c/w [cei-60602] .COLUMBIA GE 8803 1951
CEI60599 GE 8804	Sharan Sharan Narayana - Film "Vithhal Rakhumai"[MARATHI] c/w [cei-60601] .COLUMBIA GE 8804 1951
CEI60600 GE 8805	Aamho Jate Aapulya Jave [MARATHI] c/w [cei-60596] .COLUMBIA GE 8805 1951
CEI60601 GE 8804	Sundar Te Dhyan [MARATHI] c/w [cei-60599] .COLUMBIA GE 8804 1951
CEI60602 GE 8803	Vad Anant Bolila - Film "Vithhal Rakhumai"[MARATHI] c/w [cei-60598] .COLUMBIA GE 8803 1951

"VITHHAL RACHUMAI" Navabharat Chitrapat, Ltd., Bombay. Devotional Film.
Music Director: Sudhir Phadke.
Produced at: Jayaprabha Studios, Kolhapur.



LONG PLAY and CASSETTE

HIS MASTER'S VOICE

[Reproduced from Commercial copies of the 78rpm discs]

"NATSAMRAT BAL BANDHARVA"

HIS MASTER'S VOICE - Long Play .ECLP 2380 INDIA 1968

Side One: Matrix 2XJW 1053

SWAYAMVAR	- Nath Ha Maza Mohikhala - EMAN KALYAN	HMV P 5044
SWAYAMVAR	- Mam Atma Gamala - BEHAG	HMV P 5050
SWAYAMVAR	- Anrutachi Gopala Mruthya Ahla - MALHAR SUR	HMV P 5048
SWAYAMVAR	- Swakul Tarak Suta - BHIMPALAS	HMV P 5050
EKACH PYALA	- Manas Kan Badhiraven - MAND GARBA	HMV P 4686
MANAPAMAN	- Nayane Lajvit	ZONO N 765

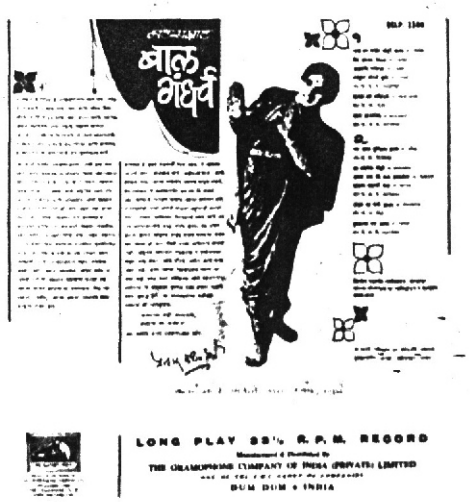
Side Two: Matrix 2XJW 1054

SAUBHADRA	- Yad Jaoon Kunala Sharan	HMV P 8925
MANAPAMAN	- Ha Takmak Pahi	HMV P 9274
VIDYA HARAN	- Aatan Rag Dei Mana Shant Tela - BHAGESRI	ZONO N 760
SAVITRI	- Majla Ghadavi Deva	ODEON SA 3024
SANSHYA KALLOL	- Sanshaya Kan Manin Aala - KHAMAJ JHILLA	HMV P 5052
SWAYAMVAR	- Nrup Kanya Tav Jaya - BHAIRVI	HMV P 5046

COLUMBIA - Long Play "SWAYAMVAR" .COLUMBIA 33ESX 3254 INDIA 1970

Side One, Track One:

SWAYAMVAR - Mama Atma Gamala HMV P 5050



LONG PLAY and CASSETTES - continued

"JANM SHATABDI BHAVANJALI"

HIS MASTER'S VOICE - 2 LP Set	HMV. PMLP 1461/62	INDIA 1987
HIS MASTER'S VOICE - 2 Cassettes	HMV. STHV 40181/82	INDIA 1987
Re-issued on - 2 Cassettes	HMV. SPHO 45080/81	INDIA 1987

PMLP 1461. Side One: Matrix - 2XJW 1187

ASANI-RASA	- Nachat Rasaa Rasika - PAHADI	HMV P 7638
SWAYANVAR	- Vairi Maaraayala - MALKAUNS	HMV P 5048
SWAYANVAR	- Prem Nach Jahi - BHAGESRI	HMV P 5049
VIDYA HARAN	- Aata Raag Dei Manaa - BHAGESHRI	ZONO N 760
EKACH PYALA	- Sathya Vade Vachnaala Natha - KAPI JHILLA	HMV P 9684
EKACH PYALA	- Kasi Ya Tyaju Pabala - KAJJAL PAHADI	HMV P 9684
MRICCHAKATIK	- Madivari Chal Ga Gade - PHILO	HMV P 9683

PMLP 1461. Side Two: Matrix - 2XJW 1188

SWAYANVAR	- Mam Manin Krishna Sakha Ramala - KALINGADA	HMV P 5047
SAUBHADRA	- Vad Jaon Kunala Sharan - JOGIA	HMV P 8925
SHARDA	- Ajuni Khula Ha - JHINJOTI	HMV P 8927
MRICCHAKATIK	- Pryasi Ramvaya -	HMV P 9682
SHARDA	- Kaay Puurush Chalee Bade - PILOO	HMV P 8927
EKACH PYALA	- Maj Janma Dei Maata - KAJJAL PAHADI	HMV P 4687
EKACH PYALA	- Prabhu Aji Gamala Maneen Thoshla - BHAIRAVI	HMV P 4691

PMLP 1462. Side One: Matrix - 2XJW 1189

ASANI-RASA	- Maanya Kaant Varila - DHANI	HMV P 7638
VIDYAHARAN	- Prem Shakha - DHANI (Jananee Chala Chala)	HMV P 9277
SWAYANVAR	- Narvar Krishna Saman - MAND	HMV P 9686
SWAYANVAR	- Nath Hi Majhna - EMAN KALYAN	HMV P 5044
SWAYANVAR	- Mama Atma Gamala - BEHAG	HMV P 5050
MANAPAMAN	- Mala Madhan Bhase - MAND KAHERVA	ZONO N 762
SWAYANVAR	- Sujan Kasa Man Chori - BHOOP	HMV P 5045

PMLP 1462. Side Two: Matrix - 2XJW 1190

VIDYAHARAN	- Madhukar Van Van Phirath - DESH	ZONO N 763
NANDKUMAR	- Thyag Bhag Sang - MAND	HMV P 7634
SWAYANVAR	- Roop Bali To Narshardul - JHILLA KAFI	HMV P 5045
VIDYAHARAN	- Alla Jo Maj Preme - SINDHURA	HMV P 9277
ASANI-RASA	- Taat Kari Duhita - PAHADI	HMV P13219
NANDKUMAR	- Dahan Kar Hridaya - TILAK KAMODH	HMV P 7634
NANDKUMAR	- Nach Mansa Asha - BHAIRAVI	HMV P13220

BAL GANDHARVA Discography - 30

LONG PLAY and CASSETTES - continued

"BALGANDHAVA - MARATHI NATYA SANGEET"

HIS MASTER'S VOICE - 2 Cassette Set :HMV STHV 40222/23 [NOT ISSUED]
Re-numbered to - 2 Cassette Set :HMV SPHO 45097/98 [NOT ISSUED]

STHV 40222. Side A.

SWAYANVAR	- Achala Vichala	HMV P 5047
SWAYANVAR	- Aji Radha Bala	HMV P 5044
NANDKUMAR	- Varit Ha Levachya	HMV P 7635
SHARADA	- Murtimant Bhiti Ubhi	HMV P 5053
SWAYANVAR	- Anrutachi Gopala	HMV P 5048
ASHA NIRASHA	- Dilruba Ha Ya Jivacha	HMV P 9814
MENAKA	- Bhooshan Sansara	HMV P 8740

STHV 40222. Side B.

EKACH PAYALA	- Manas Ka Badhirave	HMV P 4686
SWAYANVAR	- Mama Sukhachi Thev	HMV P 5049
DRAUPADI	- That Samricha	HMV P 7362
MOOKNAYAK	- Ugich Ka Kanta	HMV P 8742
MENAKA	- Priyakar Vash Majala	HMV P 8739
MANAPMAN	- Pahi Sada Mee	HMV P 9275
DRAUPADI	- Pandava Samrat Padaia	HMV P 9811

STHV 40223. Side A.

SAUBHADRA	- Pushpa Parag Sugandhit	ZONO N 766
SAUBHADRA	- Kiti Sangu Tula	HMV P 8742
MENAKA	- Aji Purva Hi Haus	HMV P 8741
SANSHAY KALLOL	- Sanshay Ka Mani Aala	HMV P 5052
MANAPMAN	- Nayane Laajvit	ZONO N 765
DRAUPADI	- Virat Dnyani	HMV P 7361
MENAKA	- Ethach Thara Parakramala	HMV P 8739

STHV 40223. Side B.

SWAYANVAR	- Karin Yadunai Sadana	HMV P 5051
MOOKNAYAK	- Kase Daiv Khelate	HMV P 9276
SWAYANVAR	- Ekala Nayala	HMV P 5046
MRICCHAKATIK	- Shakha Sadgun Jaya	HMV P 9682
EKACH PAYALA	- Ghas Ghere Tanmyabala	HMV P 8922
EKACH PAYALA	- Baghu Nako Maj Kade	HMV P 4691
SAUBHADRA	- Natha Bahut Chhaliyale	HMV P 9685

* Proposed for release in 1988, as a companion set to HMV PMLP 1461/62. of 1987, in celebration of the Birth anniversary of Bal Gandharva, but this set was NOT ISSUED.

LONG PLAY and CASSETTES - continued

INRECO

.INRECO 2458-5120 1980

Bal Gandharva - VOCAL, with accompaniment

Bhav Tochi Dev - Film - DHARMATMA [MARATHI]

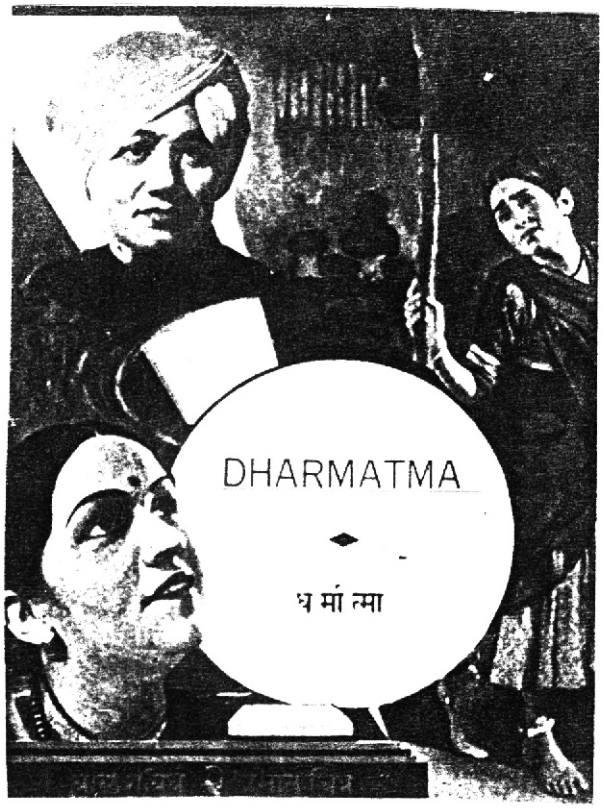
Reissued on Cassette :VENUS VCF - 1478

(Song) recorded directly from Film Soundtrack

"DHARMATMA"

Film produced by Prabhat Cinetone Company, Poona. 1935
Music Director: Master Krishnarao
Hindi and Marathi versions of the film produced.

Film contained sixteen songs of which eight were sung by Bal Gandharva - but none were issued on disc at the time.



ILLUSTRATIONS - FROM THE COLLECTION OF MR.PRABHAKAR DATAR
MR.K.R.TEMBE,MR.K.R.MERCHANT,MR.NARAYAN MULANI

नारायण श्रीपाद राजहंस (१९३४)

NARAYAN SHREEPAD RAJHANS (1934)

NOTES

BAL GANDHARVA - Narayanrao Shripad Rajhans - by real name - was possibly the most outstanding personality of the Marathi stage - whose career spanned several decades - and whose artistic brilliance has been captured via the sound recordings that he made - an aspect that has also helped to preserve some of the finest aspects of 'Marathi Natya Sangeet' for record collectors.

BAL GANDHARVA's recording career spanned from 1907 with the BEKA RECORD to 1950 with the COLUMBIA recordings - a magnificent achievement in any artiste's life-time of recording - and although this discography attempts to be definitive - there may yet be some - sample copies or test pressings - along with stray issues on the various labels that have yet to be located.

Many collectors of BAL GANDHARVA recordings have been puzzled by the fact that there are more than one recorded version of some of his most famous songs - The question being how to date the various recordings and place them in the context of his recording career. The preceding discography provides the information as to which version of a particular song was recorded first and all subsequent recordings - in the same or a different RAG.

It will be noted in the preceding listings that several matrix numbers that should be attributed to recordings of BAL GANDHARVA - have still not been traced. It is clear that the introduction of 'electric' recording technique in 1926 - encouraged The Gramophone Co., Ltd., to re-record some of BAL GANDHARVA's' most popular recordings - thus it is possible that most of the un-traced numbers in the 'BL series' of recordings by Douglas Ewen Larter in Bombay during early 1925 - were not issued due to artistic reasons - but there is the remote possibility that some record collector has 'sample' copies of the missing 'BL' recordings which might prove their existence and content.

There is also the possibility that BAL GANDHARVA made recordings for the International Talking Machine Co.m.b.H., Berlin, who are known to have taken a good number of recordings between 1908 and 1912 - issued on the 10⅓ inch - ODEON RECORD - but thus far none have been located - besides there may also have been other recordings made for BEKA RECORD, SUN DISC RECORD and PATHE - that have not been traced thus far.

***

Any additional information to this discography would be appreciated.

I would like to acknowledge the assistance of Prabhakar Datar, Suresh Chandvankar, V.K. Dubey, Smruti Sodagar and Ruth Edge in the preparation of this discography and also S.K. Pandit and S.V. Gokhale.

MICHAEL S. KINNEAR

संगीत प्रेमियों के लिये खुशखबरी

मुकेश : सुरीले सफर की कहानी

लेखक : राजीव श्रीवास्तव

Good News for Music Lovers

Mukesh : **SUREELEY SAFAR KE KAHANI**

Writer : **Rajeev Srivastava**

सिने पार्श्व गायक स्व० मुकेश के व्यक्तित्व एवं कृतित्व को संजोये हिन्दी में एक ऐसी प्रामाणिक पुस्तक, जो उनके पारिवारिक पृष्ठभूमि, जन्म, शिक्षा, नौकरी, फिल्मों में प्रवेश, विवाह, फिल्म निर्माण, गायकी के जौहर, उतार-चढ़ाव, स्वर-सौंदर्य का करिश्मा के साथ-साथ उनके समकालिन गायक/गायिकाओं, गीतकारों, संगीतकारों की महत्वपूर्ण टिप्पणी शामिल है। इसके अतिरिक्त और भी रोचक किस्से जो सिर्फ इस पुस्तक के पृष्ठों पर ही मिलेंगे। सुन्दर, रंगीन, दुर्लभ चित्रों से भरपूर इस पुस्तक की छपाई फोटो आफसेट तकनीक से की गयी है। पुस्तक का मूल्य मात्र 165/- रुपये एवं रजिस्टर्ड पार्सल के लिये 15/- रुपये अतिरिक्त। पुस्तक की संख्या सीमित है। आज ही मनीआर्डर/बैंक ड्राफ्ट द्वारा अपनी राशि पीछे दिए गये पते पर भेजें।

A biographical sketch in Hindi of famous play back singer Late Mukesh which includes details of his family background, birth, education, service, entry to films, marriage, film production, ups & downs, magic of enchanting voice and also valuable comments of various singers, lyricists, music directors. Besides these sketches, many more interesting stories can also be found in this book only. It is printed by photo offset technique. Price of book is Rs. 165/- only and Rs. 15/- extra for registered parcel. Stock is limited. Send your money through money order/bank draft at the address given at the back.

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Stamps on Records

Adam Miller

Record collectors cannot fail to have noticed the presence on the record labels of small stamps. This article aims to explain their original purpose, and the author's interest in them now.

The stamps were affixed to the records by the Recording companies. The stamp was a sort of receipt showing that the company has paid to the copyright owner (or his assigned agent), the appropriate royalty payment in respect of Mechanical Copyright. This grew out of the old habit of 'stamping' printed music with the composer's signature. The composer would be paid by the publisher so much per 'stamp'. With the advent of music reproduction onto media that required mechanical devices for its reproduction (Cylinders, Records and Pianola Rolls), a new form of Mechanical Copyright was required. This led to the introduction in Great Britain of the Copyright Act of 1911, and the Board of Trade Regulations (1912) following.

The section of the Regulations relevant here stated that "The adhesive label ... shall be an adhesive paper label, square in shape, the design to be entirely enclosed within a circle, and the side of the label not to be greater than 3/4 inch in length. The label shall not bear the effigy of the Sovereign or any other person ..."

The Regulations came into force on 1 July 1912. Australia followed with its own Regulations a year or two later. Rates were initially 2 1/2% for works already published, and 5% for new works. On 3rd November 1928, these were increased to 3 1/8% and 6 1/4% respectively.

Essentially what happened was this:

- The recording company, having decided to produce a particular recording, were obliged to ascertain the copyright holders of the songs (generally two - one per side)

- Various agencies such as Copyrights Ltd existed to assist in this search. In other cases, inquiry letters were written to various Publishing Houses or composers' organisations requesting this information. There were various scenarios possible here:

    1. The Composer retained the rights
    2. A Publishing House owned the rights
    3. The Recording Company owned the rights anyway
    4. The copyright owner has nominated an organisation to look after his rights (for a fee, normally 10%)
    5. Some combination of the above, eg the Composer has assigned 50% of the rights to a Publishing House.

- The copyright controller was permitted to issue stamps at a value which represented the amount of royalty payable on a single recording. The Recording company was then obliged to purchase sufficient stamps at face value to affix one per record that they planned to produce.

Herein lay the main problem. The value of the stamp was a percentage of the RETAIL price of the record. While most records selling at a time fell into one of a small set of prices, records sold through Woolworths were still cheaper than the same record sold through Harrods, for example. Furthermore, the same composition could appear on diverse labels, with different prices.

- If the copyright controller did not have stamps, there were several alternatives:

  1. None were used, and the amount owed was a debt from the Recording company to the copyright owner.
  2. The Recording company could supply it's own generic stamps
  3. Stamps could be supplied from an intermediary, such as Copyrights Ltd.

  In the case of 1. above, often the record label had printed upon it a facsimile of a stamp.

- Once the stamps arrived, they would be torn individually from the sheets and applied to the record label. Often there would be two lots of stamps from different suppliers. Where there were multi-track sides or joint compositions, the number of stamps increased. The author has handled a record with no less then seven different stamps on its labels.

A scenario may help to explain some of the complexities inherent in this system.

Say HMV wished to produce a recording of Sir Harry Lauder singing two songs, one by Composer A, and another by Composer B. They decide to print 500 on their cheap label to sell at 1/6, and 200 on their deluxe label to sell at 2/6. Their copyright department are aware that composer A is a member of the Incorporated Society of Authors, Playwrights and Composers. Therefore they duly write to the Society requesting that they supply 500 stamps at 1½d plus 200 at 1⅞d (these values being 6¼% of the retail prices respectively). Composer A has requested that his Society take responsibility for his stamping so they take sufficient blank sheets of their own generic stamp and handstamp 500 of them with 1½d and 200 with 1⅞d. They also handstamp each stamp with Composer A's initials. The money remitted from HMV to pay the value of stamps is passed on to Composer A, less 10% commission

HMV asked Copyrights Ltd to ascertain who owns the copyright for Composer B's song. This turns out to be Francis, Day & Hunter. F.D.&H. are then contacted and asked to remit the appropriate stamps. As they have large numbers of similar requests, F.D.&H. have many values pre-printed and so the 500 1½d and 200 1⅞d stamps are supplied from stock.

The stamps are now applied to the appropriate side of the record and the records distributed. Thus, should Composer A find a recording of his song for sale, he can check that his stamp appears on it, and at the correct value for the price of the record.

As can be imagined, this was all rather labour intensive for all parties. It is not surprising, therefore, to find that many preferred the use of imprints on the record label, or using stamps without specific value, the actual amount being known only within an accounting transaction. The stamps waned in popularity rapidly after 1930, and were almost

completely gone by 1940. In Australia, however, several companies persisted into the age of LPs and 45s, with J Albert & Son still using stamps on pianola rolls after Decimalisation (1966).

Stamps were issued in many countries, with the notable exception of the USA. They were issued in four categories:

> **1. For the Composer himself.** These are rare, and are generally those issued under the auspices of the Incorporated Society of Authors Playwrights and Composers (ISAPC) who supported the introduction of stamps, and invited their members to submit designs for their individual stamps. Only a few took this up, such as C. Villers-Stanford, Gordon Davson, William Wallace and Simon Jones, while most were content to use the Society's generic stamp.
>
> **2. By a Music Publisher.** These are the most widespread, with over 120 known, such as Francis, Day & Hunter, J. Albert & Son, Lawrence Wright, and many lesser and obscure companies such as Lawrence Hamilton Ltd and Worton David Ltd.
>
> **3. By the Recording Company themselves.** Most had their own stamps, such as HMV, The Gramophone Co, Metropole, Cinch and Zonophone. These would be used when the company owned the copyright, when stamps were wanted but could not be obtained from the copyright owner, or where the copyright owner agreed that the Recording Company could account for the royalty with their own stamps. This latter option was the method pushed for by William Boosey's Performing Right Society[1], yet was bitterly opposed by the I.S.A.P.C. as being open to abuse.
>
> **4. By an organisation acting for the copyright owner.** These sprang up in anticipation of the Act to assist both composers and recording companies. Examples include The Copyright Protection (Mechanical Rights) Society, Mechanical Copyright Protection Society, B.I.E.M and Universal Copyrights.

The author's interest is both philatelic and sociological. From a philatelic point of view, these stamps (which are classified as Cinderellas) are fascinating for their wide variety of issuers and countries, their variations in paper, printing and perforation, their many errors and provisional usages, plus the fact that they have not been widely studied and that there is very little published to date. From a sociological standpoint, there is much of interest in the issuers themselves which has required investigation into the Music Publishers, the Recording companies, the composers and the Copyright Agencies.

The author is currently working on producing a simplified catalogue listing of the known stamps. Part 1 (Australia) of this appeared in a recent issue of Cinderellas Australasia, the quarterly publication of the Cinderella Stamp Club of Australasia. Part II (UK companies, A-C) will appear this year.

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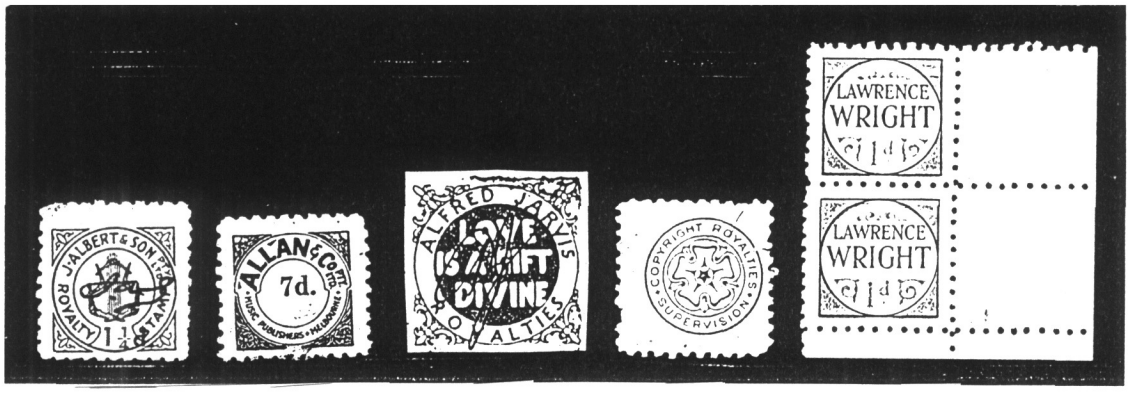
[1] The P.R.S. primarily existed to look after its members interests in the collecting of royalties for performances of works, especially plays and musicals. However, they campaigned to include the collection of Mechanical Copyright royalties also.

Key to Stamps.

1. **J. Albert & Son Pty Ltd** (Australia) 1940s 1¼d vermilion and green. One of the most commonly encountered stamps in Australasia.
2. **Allan & Co** (Australia) 7d blue and black. From a pianola roll.
3. **Alfred Jarvis.** (Australia) A composer's stamp, unique in having the name of the composition incorporated in the design.
4. **HMV.** (UK) Considering the size of the company, examples of their own 'Tudor Rose' stamp are very scarce.
5. **Lawrence Wright.** (UK) Unused multiples are very rare as, unlike postage stamps, they were not sold to collectors.
6. **The Gramophone Co.** (UK & Europe) Most of their designs featured 'Nipper'. This is an issue of the French branch.
7. **EDIFO.** (France) One of the precursors to the BIEM conglomerate, they produced a huge variety of stamps.
8. **Mecolico.** (UK) Eventually merged with The Copyright Protection Society, they represented the largest copyright organisation. Still active today under the name M.C.P.S.
9. **M.C.P.S.** (UK) Modern stamp issued for the importation of Cassettes into the UK.
10. **Fleming & Co.** Not a royalty stamp, but one of a huge variety of retail shop labels also found on records. They form an interesting side collection.



1 2 3 4 5

6 7 8 9 10

Cataloguing requires three areas of detailed information:

1. The stamps themselves. This detail can be gained from a close examination of many copies of the stamps to detect changes in perforation, printing method, paper, watermark. The many provisional values and small print runs provide a wide variety in overprints (handstamped, manuscript and even typewritten) pertaining to value or the name of the copyright holder.

2. The various companies and composers involved. Composer information is fairly available at the reference section of your local library. Information on the various Recording companies is also fairly good, except the more obscure ones, such as ARIEL or METROPOLE. The music publishers and copyright organisations are much more difficult, with the exception of a few major players. Many flourished only briefly between the years 1912 and 1940, and were not deemed to be important or interesting enough to have been studied and documented previously.

3. Dating of the stamps. It is important for a catalogue to be able to classify when a particular stamp, or related set of stamps were in use, and when a change in design occurred. The only means to ascertain this is via the date of the recording upon which the stamp was originally found. When a number of copies of a stamp found on different recordings gives a good agreement as to dates; i.e. 90% of all copies of a set of stamps are found on recordings that date from (say) 1925 to 1927, this set can be confidently catalogued under these dates, and made distinct from (say) a similar set having a design, perforation or colour change, that generally appears on recordings from 1927 to 1930. Unfortunately, guides for dating recordings are not generally available. Also, stamps are often soaked off the record without any note being taken of which record a particular stamp originated from.
The author has made heavy use of an amateur publication entitled "The (almost) complete 78rpm Record Dating Guide". This has a very good coverage of many English and American recordings but still has gaps. The dating of stamps from Australasian pressings has been particularly frustrating. Likewise, there is nothing freely available for dating pianola rolls.

I have not as yet seen any stamps specifically issued by known companies for use in India, or issued by any Indian Publishing house or Agency. The few Indian pressings I have seen have all been Gramophone Co recordings, and the only stamps on the few with stamps were Gramophone Co UK stamps with 'Nipper' the dog.

If you feel that you can help in dating recordings or providing information on the companies or their stamps as they appeared either on Indian pressings or records brought into India, please contact the Author through the Secretary. If you also have an interest in the stamps or have personal knowledge of their use, the Author would be especially pleased to hear from you

- ADAM MILLER,13 IMLAY CRES.,NGAIO,WELLINGTON,NEW ZELAND